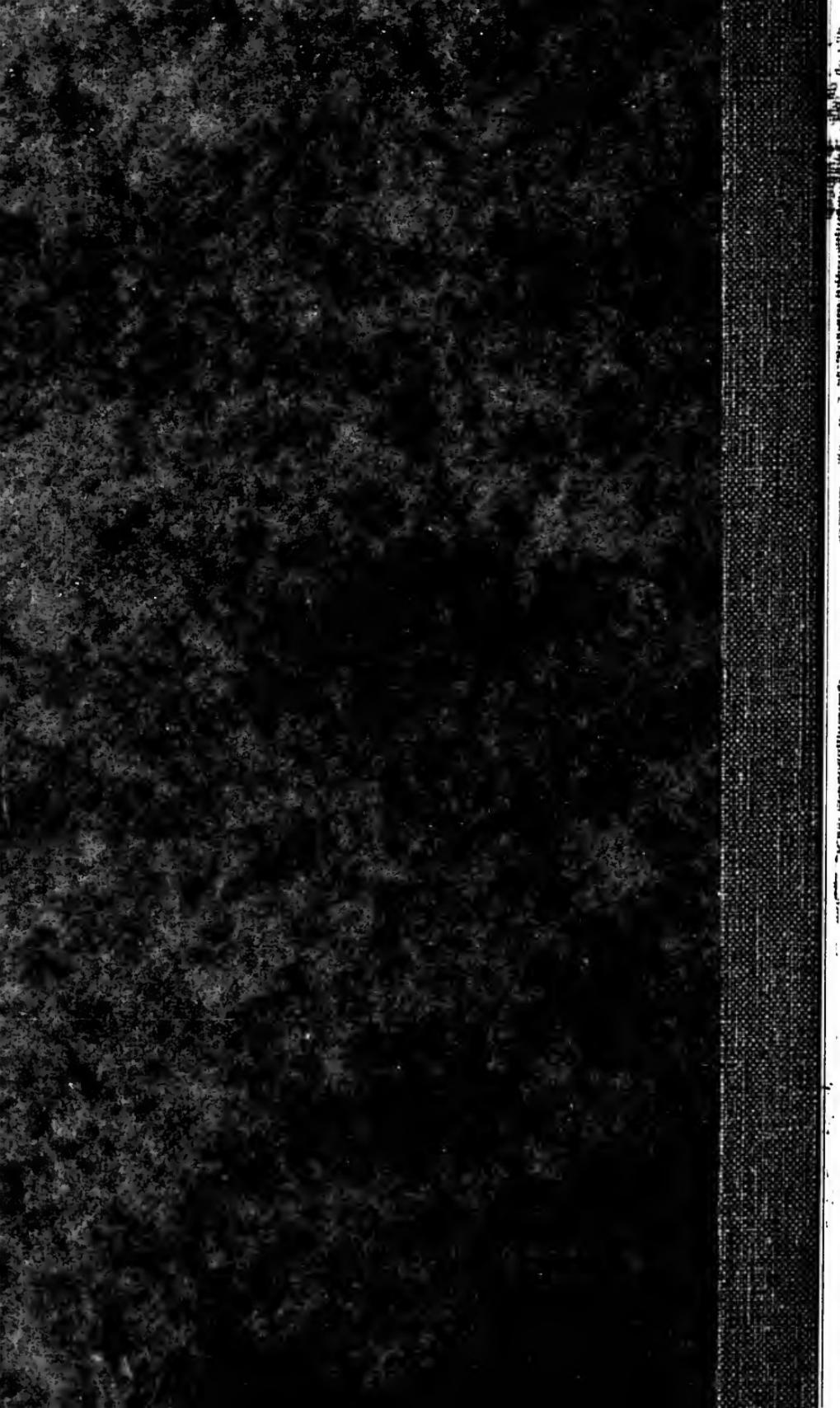




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THE SHORT-STORY
MEDIEVAL AND MODERN

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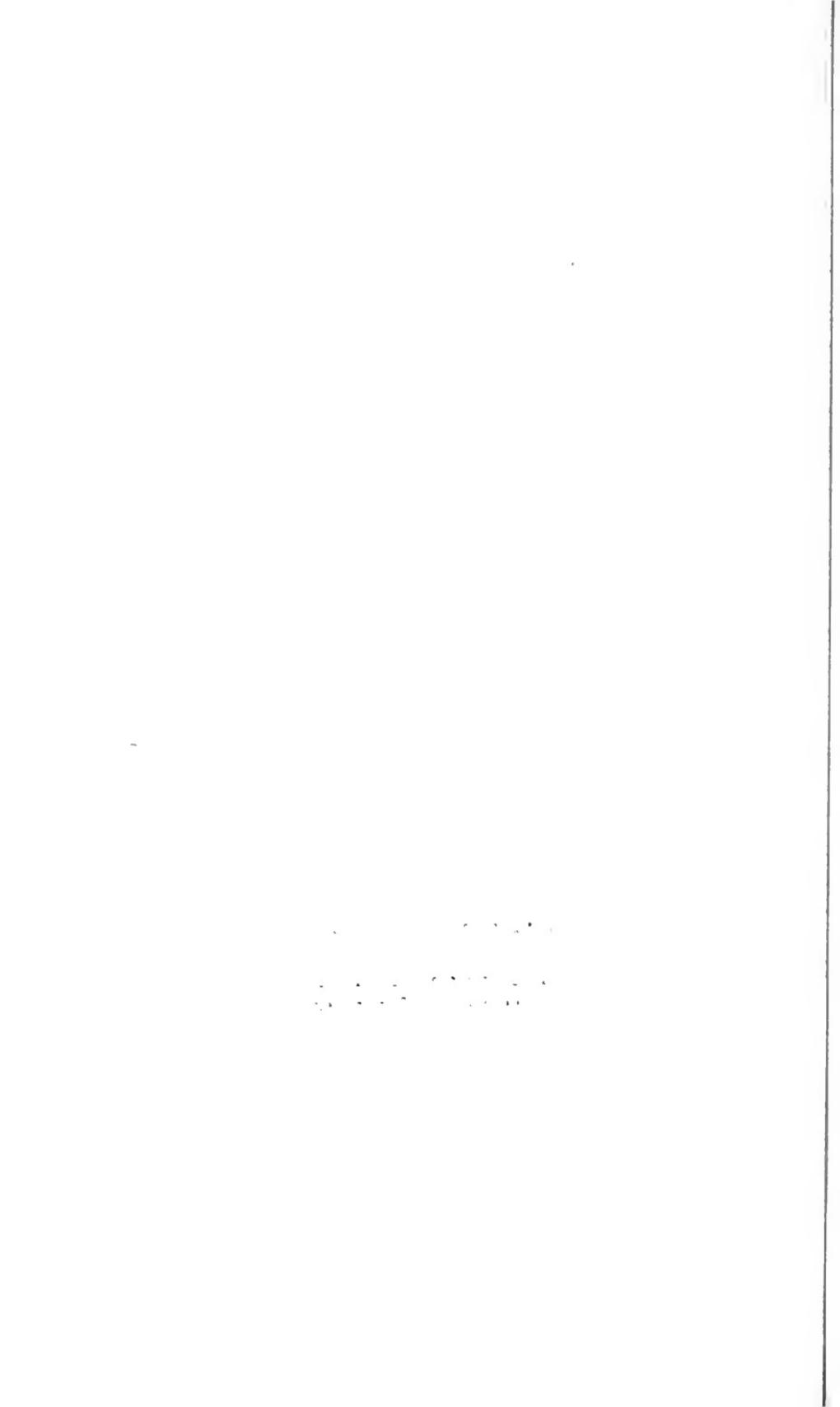
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PART I**THE PRIMITIVE AND MEDIEVAL SHORT-STORY****I AND II. THE SHORT-STORY DEFINED**

- I. Any narrative may be summed up as follows: At certain times, in certain places, surrounded by a certain society, certain persons, moved by certain motives, do certain things, thereby illustrating certain moral laws. The Elements of Narration are, therefore, the Settings of Time, of Place, and of Society, Character, Motive, Plot, and Moral.
- II. The Short-Story is distinguished from other forms of narrative by its special treatment of these seven elements.
 - (1) Because it is *Short* it requires brevity of the Time of action, unity and circumscription of the Place and of the Social Group, fewness and simplicity of Characters and of Motives, a Plot consisting preferably of a single episode, and an underlying Moral, simple and easily grasped.
 - (2) Because it is *Story* it requires that all information in regard to Time, Place, Society, Character, Motive, and Moral Significance, be translated into pure narrative—into the words and actions of the persons, and that the Plot be free from summaries, rich in dialogue and incident, organized in scenes or situations.
 - (3) Of these seven elements each may modify and serve all the others, and all will be, in some degree, represented.

(For *The Paupers*, by A. T. Quiller-Couch, a typical Short-Story, see his volume of stories called *The Delectable Duchy*, or Warner's *Library of the World's Best Literature*, vol. 20.)



III. PRIMITIVE TYPES

1. THE POPULAR BALLAD

I. The Ballad as Point of Departure.

Though relatively modern, the Ballad inherits and represents the manner of Primitive Narrative. It contains the Germ of the Short-Story.

II. The Ballad of Situation.

The Germ of the Short-Story is the significant situation, as found in such a ballad as *Edward*, set forth with such suspense and climax as result from the ballad conventions of refrain, incremental repetition, question and answer, "climax of relatives," and satirical testament. The Ballad of Situation is thus a mere plot-embryo; it does not deal with any of the other elements of narration.

III. The Development by Less Primitive Ballads of These Other Elements.

(1) Settings, Character, and Plot, as in *Sir Patrick Spens*.

(2) Treatment of the Supernatural: *Clerk Colven* contrasted with Keats's *La Belle Dame Sans Merci*.

(3) Economy of the Comic Plot as in *Queen Eleanor's Confession*.

(For the ballads discussed see F. J. Child, *English and Scottish Popular Ballads*, numbers 13B, 58A, 42, and 156.)

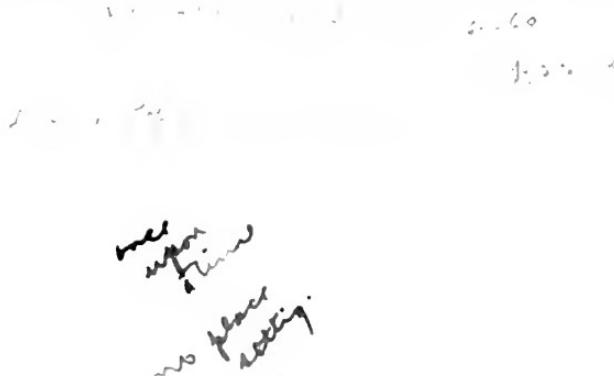
The New Year Man
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especially.

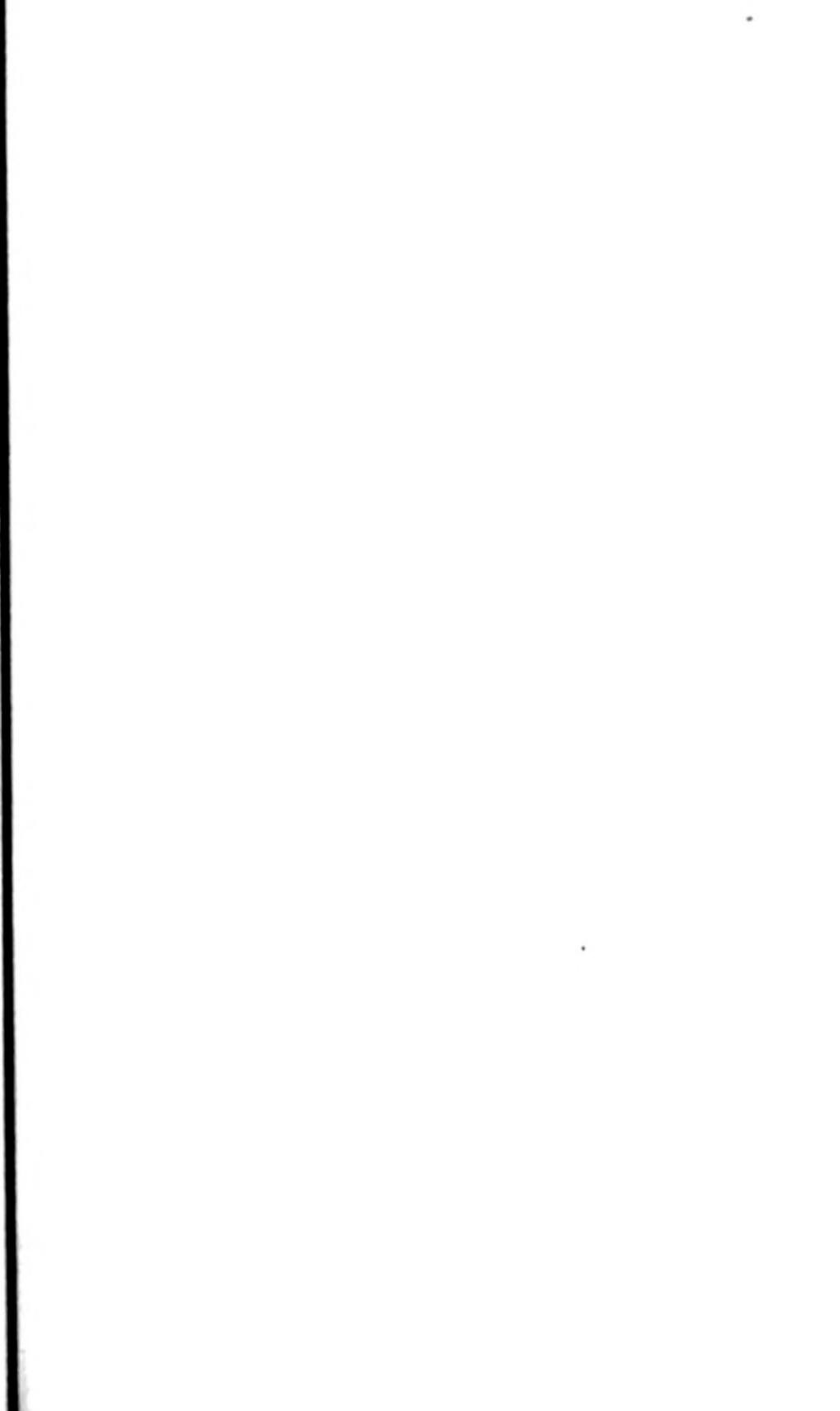
IV. PRIMITIVE TYPES

2. THE FOLKTALE

- I. The Primitive Nature of the Folktale shown by its Content, as that of the Ballad is shown by its Form. The peculiar ideas, customs, and beliefs, which underlie the European Folktale, are to be found among savages as well.
- II. The Märchen or Serious Folktale (or Fairy Tale).
Deals with the Supernatural and reckons upon unquestioning belief.
It is characterized by vagueness and largeness of Settings and looseness of Plot. (*Little Snow White.*)
- III. The Legend or Pious Folktale.
A pious parody of the Märchen, in which Christ, Our Lady, the Saints, and the Devil, take the place of the Fairies. (*The Three Little Men in the Wood* and *St. Joseph in the Forest.*)
- IV. The Schwank or Comic Folktale.
Aims to produce a comic effect; hence all is "calculated," notably, the Plot, which is organized with special care.

(For the Folktales discussed see Grimm, *Kind- und Hausmärchen* (or *Household Tales*, Bohn ed.) numbers 53, 13, 61, and Legend no. 1.)





V. MEDIEVAL TYPES

I. THE LAI

A thirteenth-century French elaboration of a Welsh or Breton Lai, based upon Celtic Märchen. Mainly by Marie de France.

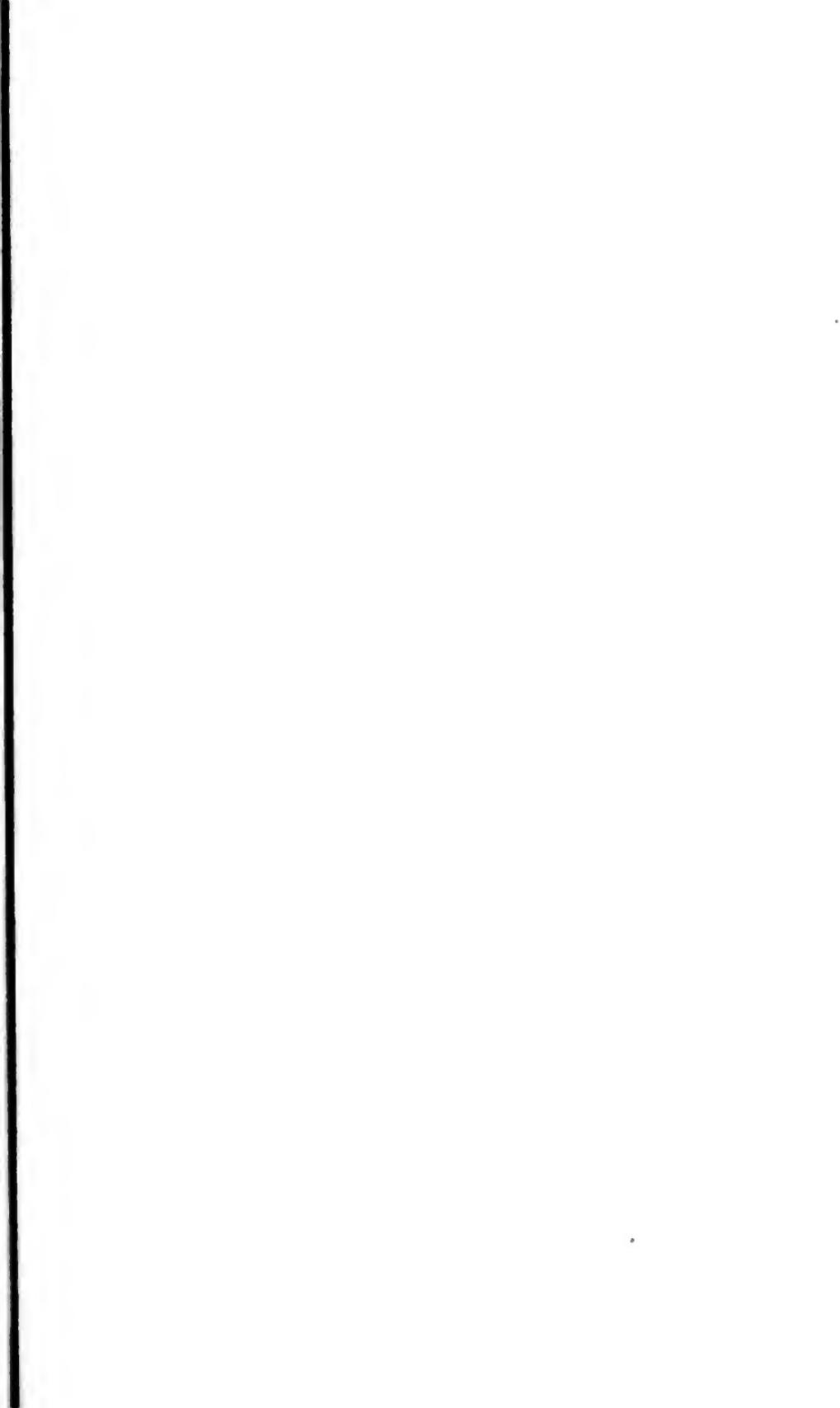
I. Tyolet.

A typical Lai; retains Märchen characteristics, especially the looseness of structure which lends itself to development as long romancee.

II. Lanval.

- (1) Supernatural Features (*a*) Preserved and (*b*) Faded. (The other world in the Lai of *Guingamor*.) A new method of treating the Supernatural.
- (2) Structure. (*a*) Becomes in an English version a long romance. (*b*) Employs the ballad method of Suspense.
- (3) The Love Motive,—in *Lanval*, in *Guingamor*; the “psychologeal” method; Marie’s innovation, a combination of Celtic and Courtly Love.
- (4) Mystery and Beauty.

(For Modern French versions see Rocquefort’s edition of Marie de France. English translations: for *Tyolet* see Weston, *Four Lays of Marie de France*; for *Lanval* (or *Lauval*) see Weston, *Four Lays*, or Mason, *French Mediaeval Romances*. For a Modern German version see Hertz, *Das Spielmannsbuch*. For *Guingamor*, see Weston or Hertz. For *Guigemar* (or *Gugemar*) see Mason, *French Mediaeval Romances*.)

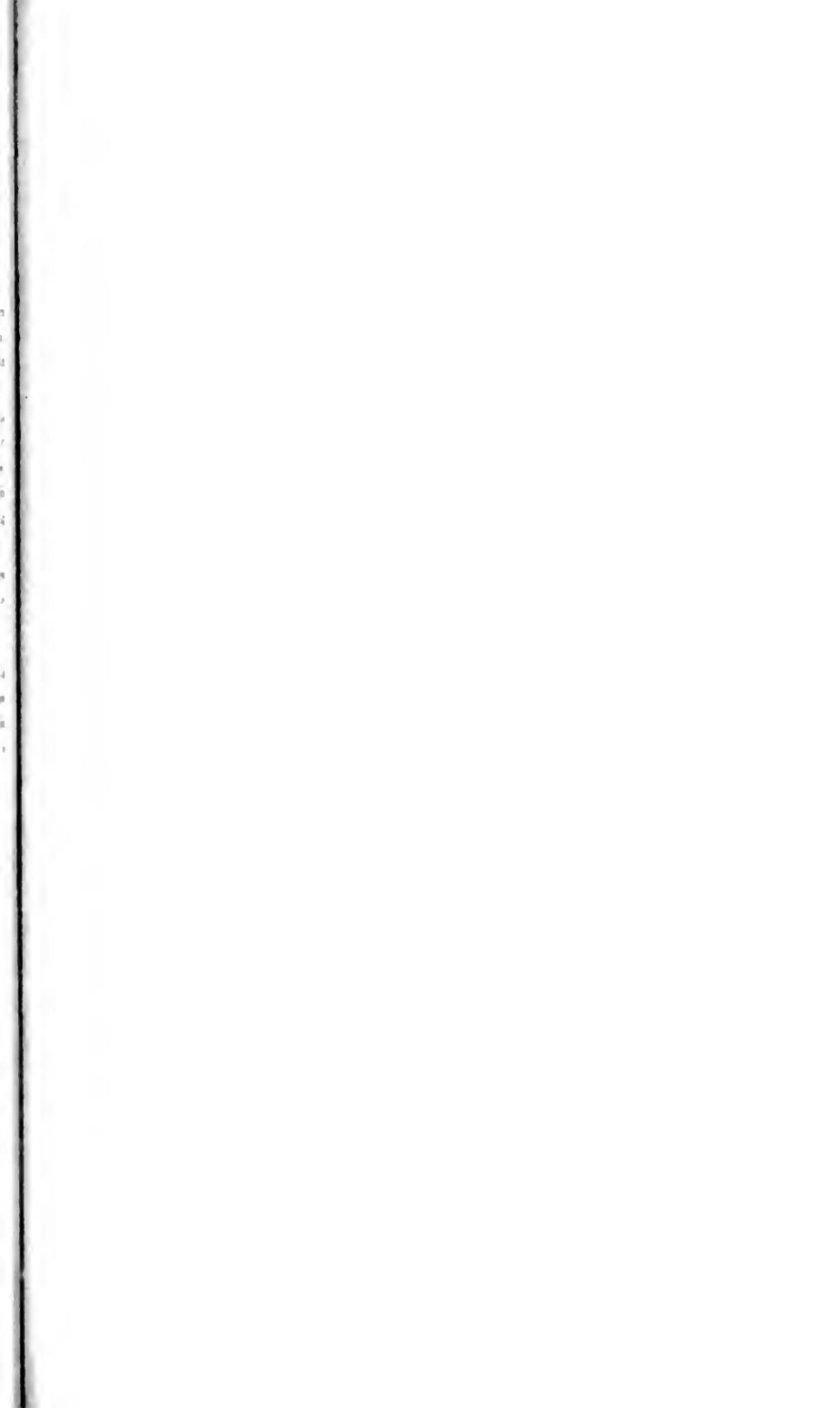


VI. MEDIEVAL TYPES

I. THE LAI (*continued*). THE LAI AND POPULAR LITERATURE

- I. The Ballad of *Fair Annie* and *Lai le Fraisne* (or, *The Ash*). The gain in fulness and continuity of action, in completeness of elaboration, in the conception of romantic love; the loss in unity; the fabliau element.
- II. The Gaelic Märchen of *Gold-tree and Silver-tree* compared with the German *Little Snow White* and with the lai of *Eliduc*. Enrichment of the plot by additional adventures, which makes for long romance. (Further accretion: the romance of *Ille et Galeron*.) Elaboration of Place, Character, and, especially, of the Love Motive. Fading of the Supernatural. Softening and moralizing of the conclusion.
- III. By its elaboration of the Elements of Narration the Lai contributes to the development of the Short-Story, but its main tendency is in the direction of the Long Romance and of the Novel.

(For the Ballad of *Fair Annie* see Child, no. 62. For *Gold-tree and Silver-tree* see Jacobs, *Celtic Fairy Tales*. For the *Lai le Fraisne* (or *Lai of the Ash*, or *Ash-tree*), and for *Eliduc*, see Edith Rieker's *Seven Lays of Marie de France*, or Mason's *French Mediæval Romances*, or Hertz's *Spielmannsbuch*.)



VII. MEDIEVAL TYPES

2. THE CONTE DÉVOT

A thirteenth-century, French elaboration of the Legend and a Pious Parody of the Lai, based on brief Latin originals, and written to edify and to instruct.

I. Miracles of Our Lady.—The Medieval conception of the Virgin.

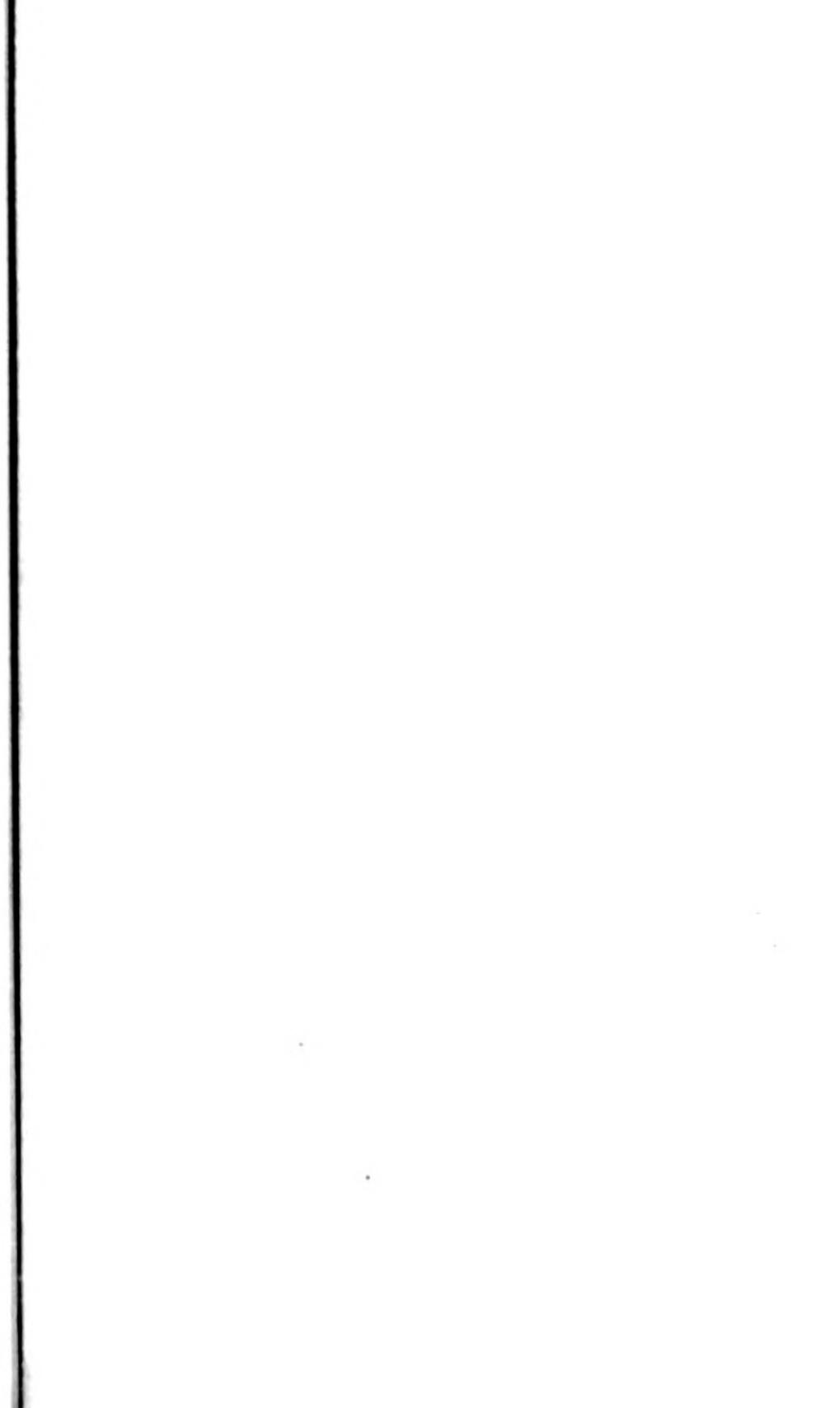
- (1) Stories of Our Lady as Substitute (a) *The Jousting of Our Lady* and (b) *The Sacristine*.
- (2) *The Tumbler of Our Lady*.

Significant for treatment of Moral, Character, and Mental States.

- (3) Our Lady's Bridegrooms: (a) *A Knight to Whom Our Lady Appeared Whilst He Prayed* and (b) *The Clerk and the Ring*.

II. The Conte Dévot, at its best, significant for all-around elaboration, for a certain verisimilitude and moral depth, for a certain complexity and charm of character, and for some relatively careful study of mental states and social settings.

(For *The Knight of the Little Cask* see Butler, *Tales from the Old French*, or Hertz, *Spielmannsbuch*, p. 218. For *The Angel and the Hermit* see Butler. For *The Jousting of Our Lady* see Butler, or Mason, *Aucassin and Nicolette*, etc., p. 195. For the story of the Sacristine see Maeterlinck's *Sister Beatrice*, or, in Modern French, Nodier's story in *Contes de la Veillée*, p. 75. (Cf. also John Davidson's *Ballad of a Nun*.) For *The Tumbler of Our Lady* see Mason, *Aucassin and Nicolette*, or Edwin Markham's *Juggler of Touraine*, *Century Magazine*, vol. 75, or Anatole France's *Etui de Naïre* (or *Mother of Pearl*), or Hertz, *Spielmannsbuch*, p. 237.)



VIII. MEDIEVAL TYPES

3. THE FABLIAU

A thirteenth-century, French elaboration of Ballad or Schwank and parody of Lai and Conte Dévot. Its authors. Its technique controlled by comic purpose and oral presentation.

I. Fabliau and Comie Ballad.

The Knight Who Confessed His Wife and *Queen Eleanor's Confession*.
The fabliau preserves the ballad supremacy of a main situation.

II. Fabliau and Schwank.

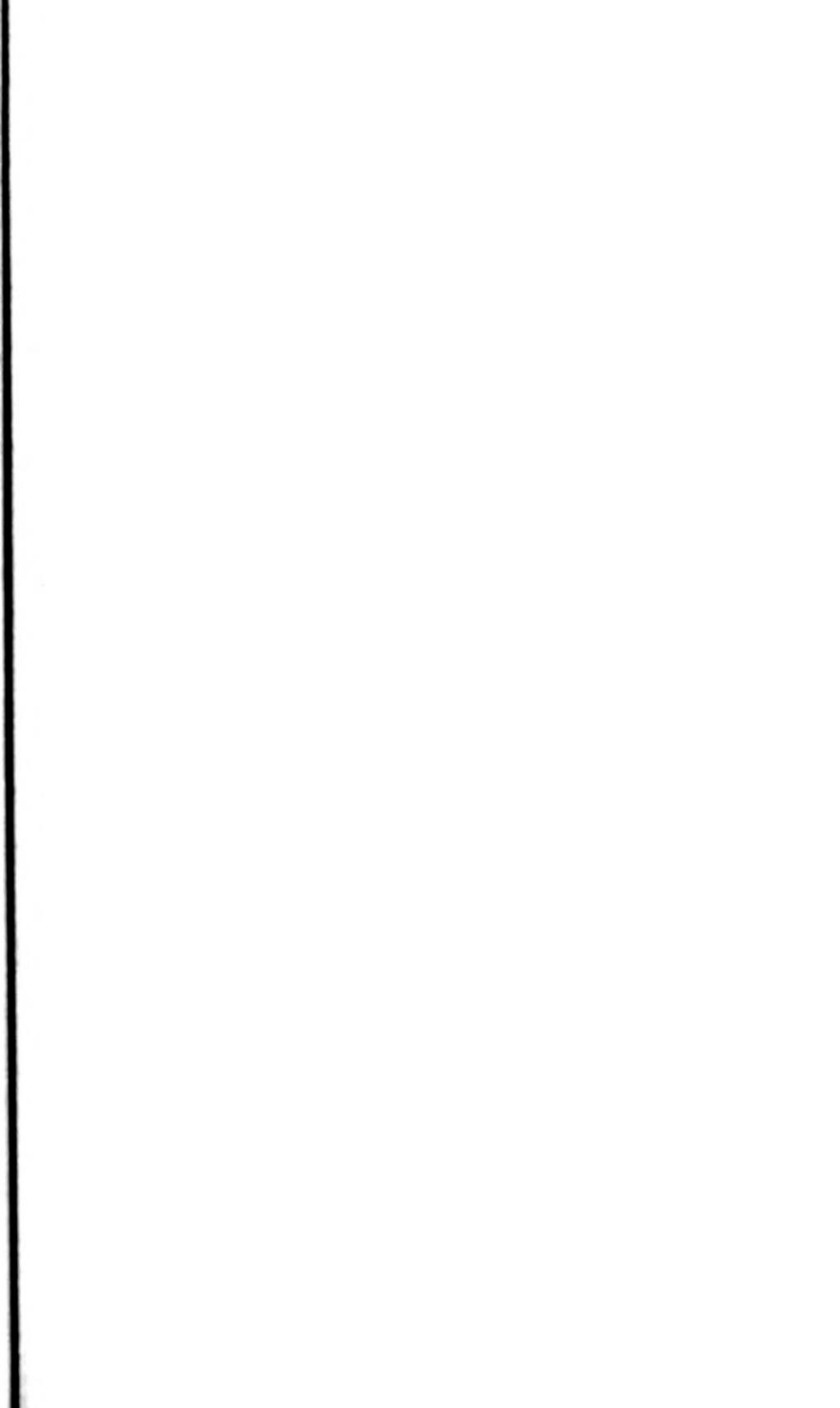
The Poor Clerk and *The Little Peasant*. The former as a typical fabliau.

III. Fabliau as Parody of Conte Dévot.

St. Peter and the Minstrel: its dramatic quality.

IV. The Fabliau approximates Short-Story and Drama and gives place to Farce.

(The fabliaux discussed are not accessible in Modern English versions, except *St. Peter and the Minstrel*: see the translation by E. S. Sheldon in *Studies in the History of Religious, presented to C. H. Toy*. See also Hart, *The Narrative Art of the Old French Fabliaux*, in the *Kittredge Anniversary Papers* and in separate reprints.)



IX. MEDIEVAL TYPES

4. THE EXEMPLUM

I. Medieval Symbolism and Allegory.

II. The Exemplum or Illustrative Story.

III. The Exemplum in English Literature.

(1) In Old English: Boëthius, *Orpheus and Eurydice*.

(2) In England in the Thirteenth Century.

(a) Latin: The *Gesta Romanorum*.

(b) English: In the Sermons of the Friars and in Instruction Books.

IV. The Significance of the Exemplum as a Factor in the Development of the Short-Story: it showed that any plot might be used to illustrate moral laws; and it set the fashion of collecting and preserving brief tales, thus developing the story sense, and stamping brief fiction with learned and ecclesiastical approval.

(For *Orpheus and Eurydice* see Boëthius, *The Consolation of Philosophy*, Bohn ed., p. 167. For typical Exempla see the Middle English version of *Gesta Romanorum*, nos. 32, 40, 66, 69; Latin version, Bohn ed., no. 33. For *Pers the Usurer* see Robert of Brunne, *Handlyng Synne*, verses 573 ff.)



X. MEDIEVAL TYPES

THE CONTAMINATION OF TYPES

I. Causes of Contamination.

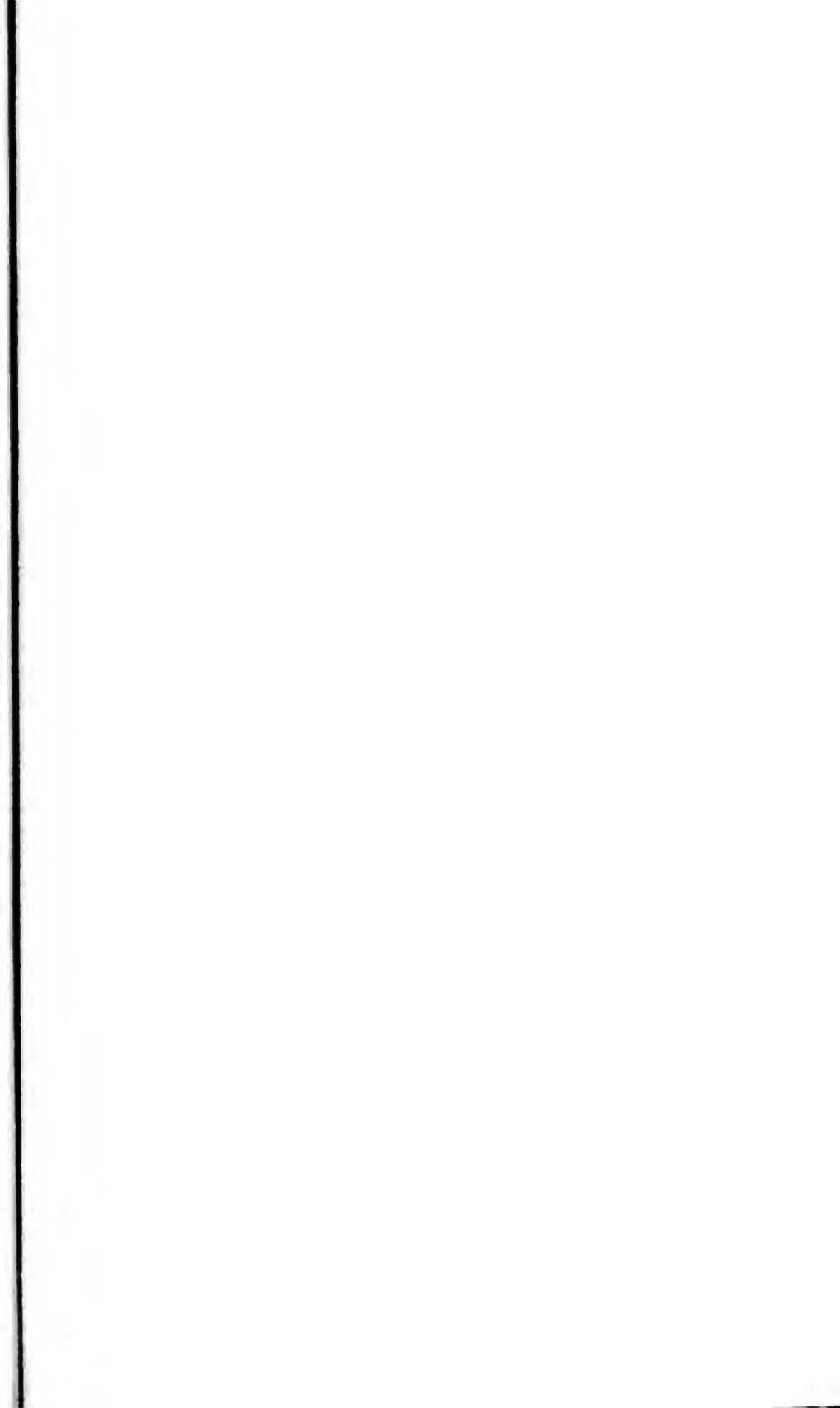
- (1) Authorship and Transmission.
- (2) The Transition from Amateur to Professional Story-tellers.
- (3) The Absence of Essential Difference between Comic and Serious.

II. Examples of the Contaminated Forms.

- (1) *Aucassin and Nicolette* (Märchen-Lai-Fabliau).
- (2) *The Gray Palfrey* (Lai-Fabliau).
- (3) *The Lai of Aristotle* (Fabliau-Lai).
- (4) *The Tumbler of Our Lady* (Conte Dévot-Fabliau).
- (5) *The Smith and His Dame* (Fabliau-Conte Dévot).
- (6) *The Divided Blanket* (Exemplum-Fabliau).

III. Masterpieces of Brief Narrative, the Result of Contamination of Types.

(For *Aucassin and Nicolette* see Housman's translation, or Mason's, or the German version of Hertz in *Das Spielmannsbuch*. For *The Gray Palfrey* see Butler, *Tales from the Old French*, Mason, *Aucassin and Nicolette*, p. 213, or Hertz (*Der Bunte Zelter*). For *The Lai of Aristotle* see Hertz, p. 243. For *The Smith and His Dame* see Hazlitt, *Remains of the Early Popular Poetry of England*, III, 200. For *The Divided Blanket* see Butler, *Tales from the Old French*, or Mason, *Aucassin and Nicolette*, p. 75.)



XI. CHAUCER

1. THE FRAMEWORK OF THE CANTERBURY TALES

I. The Development of the Seven Elements of Narration by the Two Primitive and Four Medieval Types.

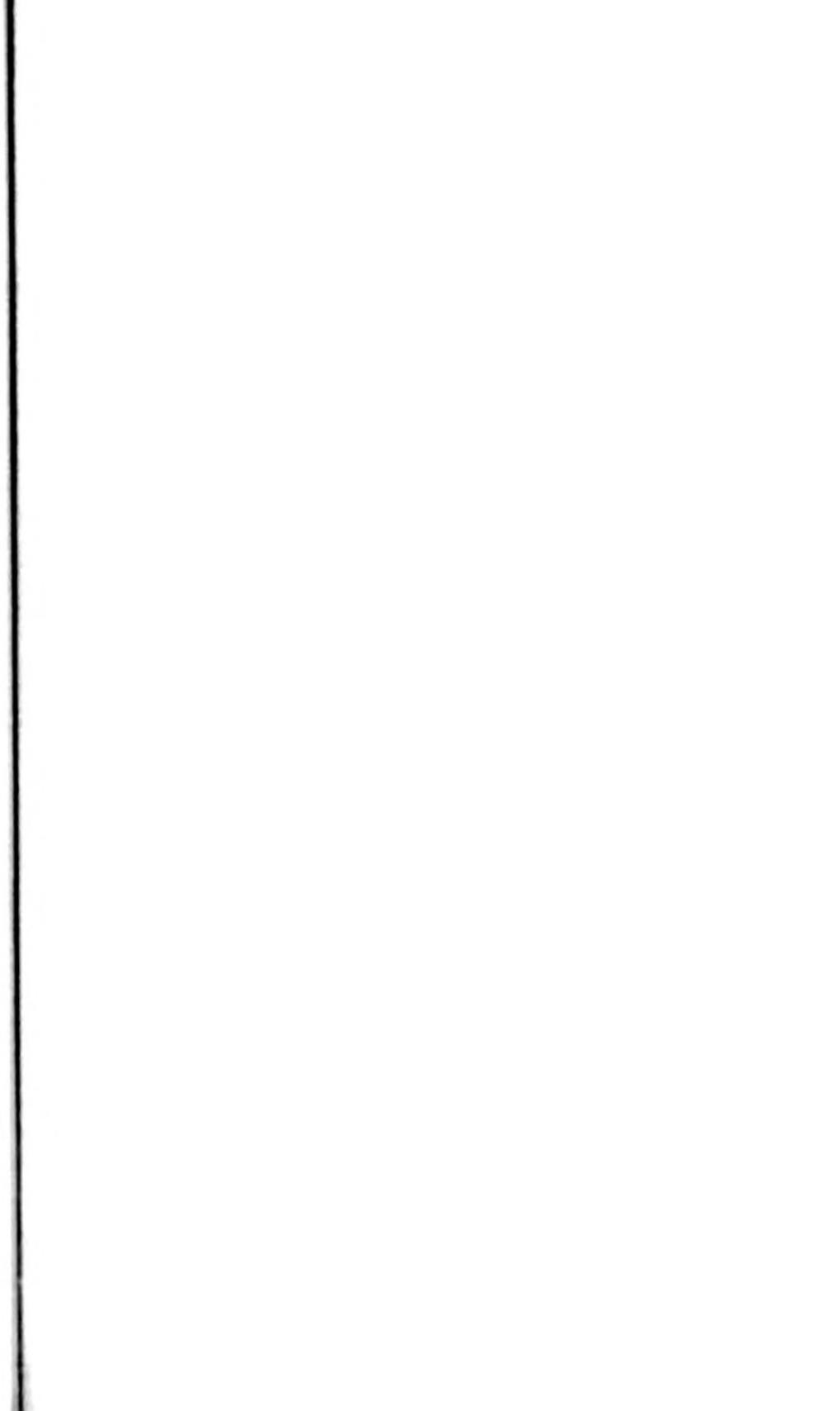
II. Chaucer.

- (1) The Historical Sense necessary for the Appreciation of Chaucer.
- (2) Chaucer not *naïf* and unsophisticated, but a man of the world.
- (3) His general relation to the earlier literary types.

III. The Framework of *The Canterbury Tales* (i.e., the General Prologue, the Special Prologues, and the Connecting Links).

- (1) A kind of drama, with beginning, middle, and end, consisting mainly of incident and dialogue.
- (2) It reveals Chaucer's own tendencies and interests.
- (3) It shows mainly fabliau influence.

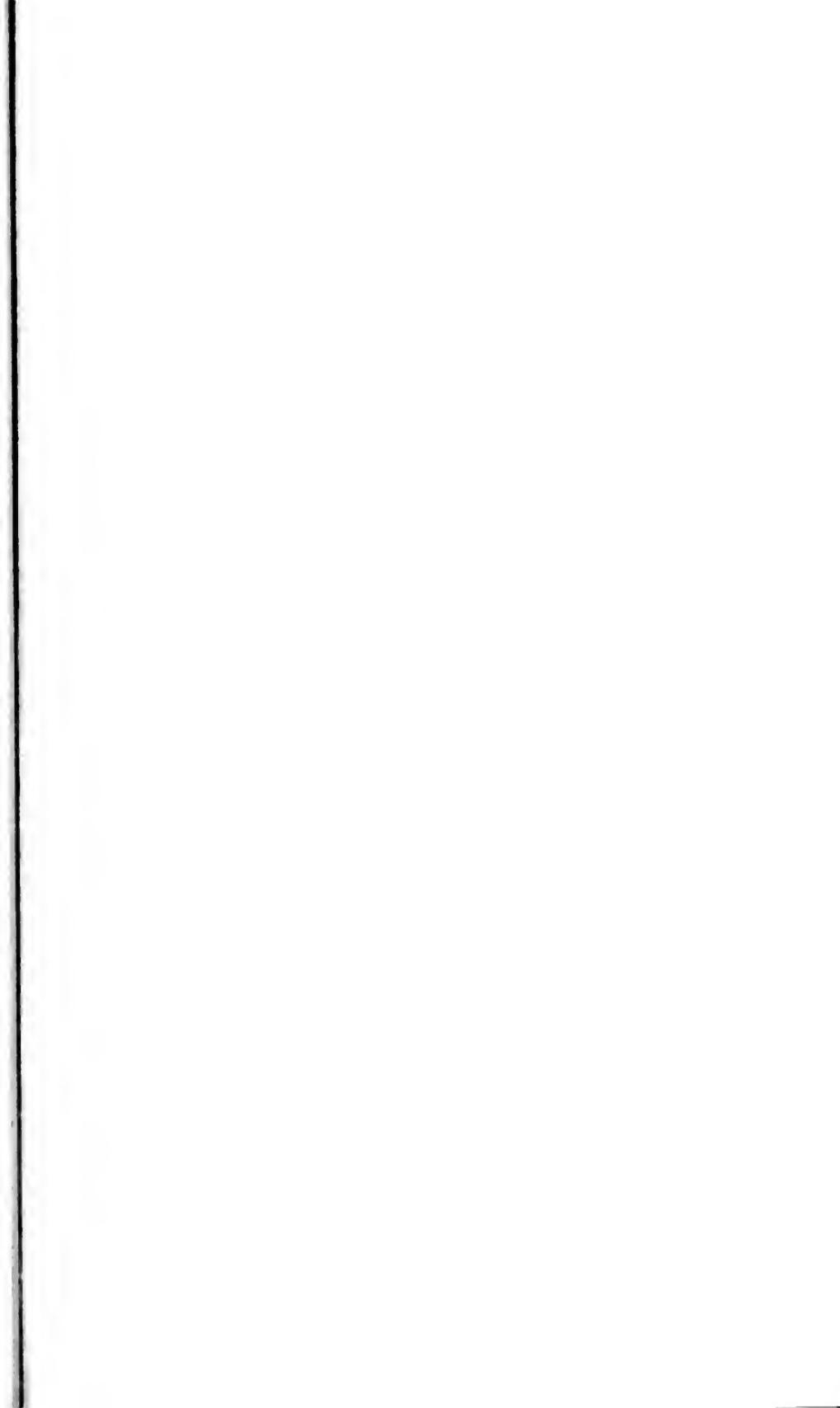
(For a discussion of the Framework see Hart, *The Franklin's Tale* (in *Haverford Essays*, or in separate reprints), pp. 216 ff.



XII. CHAUCER

2. THE COMIC TALES

- I. While written to be read, *The Canterbury Tales* dramatizes the old method of oral presentation, and develops a technique derived from oral literature.
- II. Admirable Plot and Character-Contrasts of Chaucer's typical Fabliau, *The Miller's Tale*.
- III. *The Friar's Tale*, a Fabliau touched with Satire.
- IV. *The Nun's Priest's Tale*, a Fabliau with beast actors, modified by Sermon and by Exemplum.
- V. *The Pardoner's Tale*, a Sermon-Exemplum-Fabliau; its art a close approximation to that of the modern Short-Story.



XIII. CHAUCER

3. THE SERIOUS TALES

I. *The Prioresses Tale.*

A Conte Dévot, but with lyrical or personal quality.

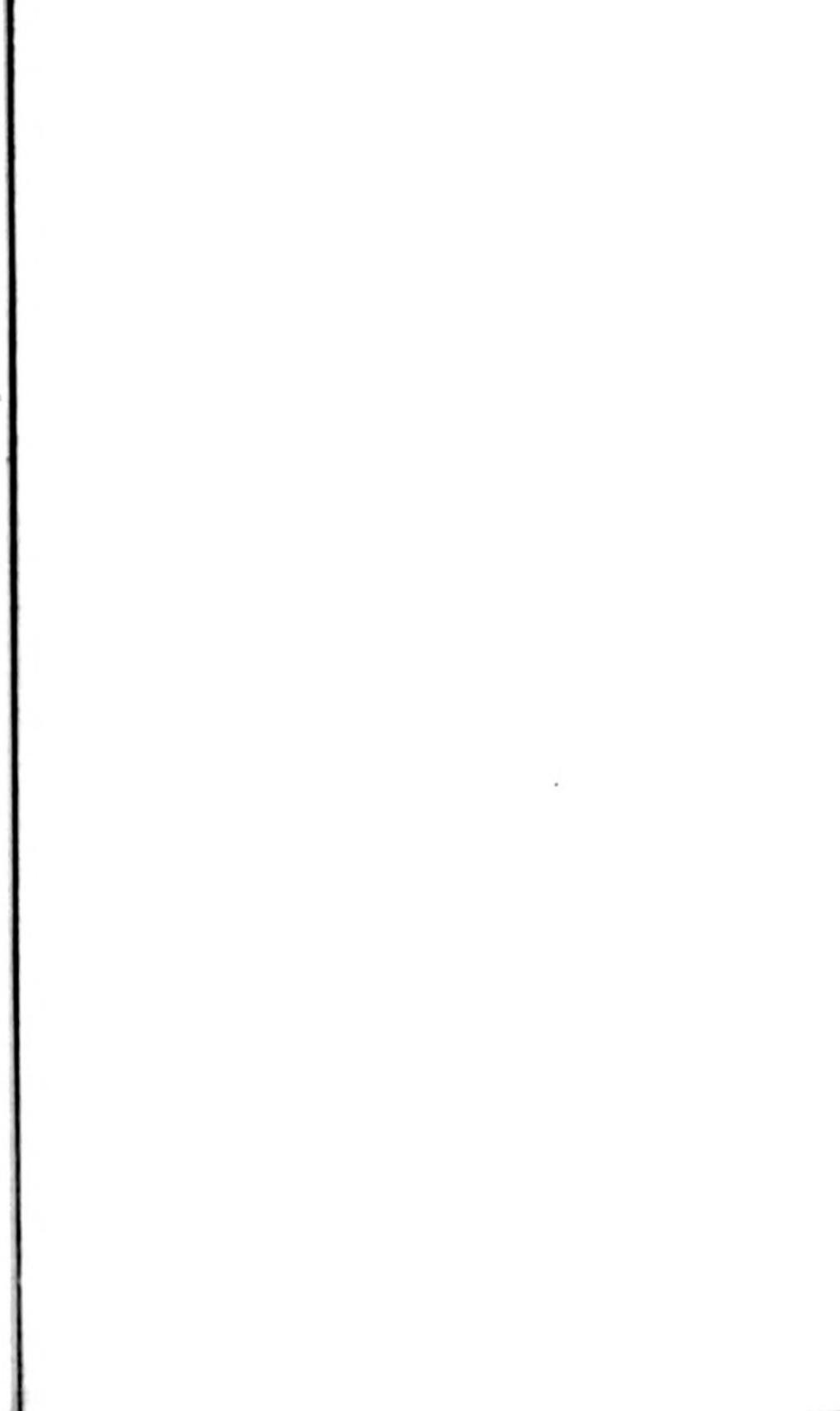
II. *The Wife of Bath's Tale.*

A Märchen-Exemplum. It begins the "Marriage Act" in the Drama of the Canterbury Pilgrimage.

III. The "Marriage Act" from the *Wife's Tale* to the *Franklin's Tale*.IV. *The Franklin's Tale.*

Lai-Fabliau-Exemplum.

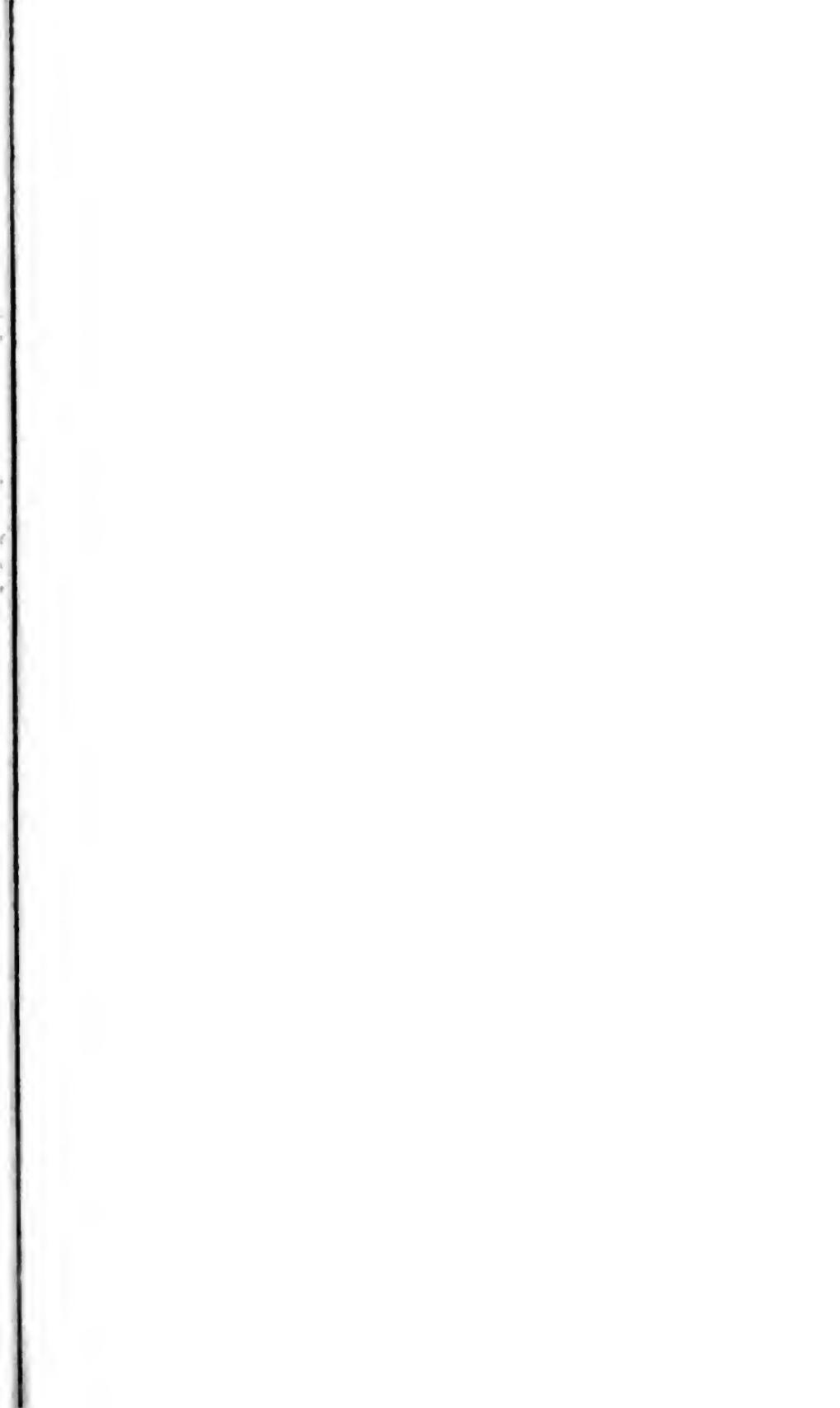
(On the "Marriage Act" see Kittredge in *Modern Philology*, vol. IX. On *The Franklin's Tale* see *Haverford Essays*, as above.)



XIV. CHAUCER

4. CHAUCER AND THE SHORT-STORY

- I. The contrast, in *The Canterbury Tales*, between Short-Stories and Stories Which Happen to be Short. *The Knight's Tale* and *The Tale of the Man of Law*.
- II. The contrast with the Aneedote: *The Maunciple's Tale*.
- III. Chaucer's modification of the Six Types: Fabliau, Exemplum, Lai, Märchen, Conte Dérot, Ballad.
- IV. Chaucer's modification of the Seven Elements: Settings, Character and Methods of Characterization, Mental States, Plot, and Moral.
- V. The "Evolution" of the Medieval Short-Story: the "Situation" of the Ballad, from which the Six Types develop the Seven Elements. Decay of the Short-Story after Chaucer because no longer under the immediate control of an audience.



XV. MEDIEVAL TYPES IN MODERN LITERATURE

THE PERSISTENCE OF LAI, CONTE DÉVOT, AND FABLIAU IN THE
SHORT-STORIES OF KIPLING

I. Types of Early Narrative.

- (1) The Celtic Märchen of *Connla and the Fairy Maiden*.
- (2) The Lais of *Laaval, Guingamor*, and *Guigemar*.
- (3) The Miracle of *The Knight to Whom Our Lady Appeared Whilst He Prayed*.
- (4) Chaucer's *Prioresses Tale*.
- (5) The Fabliaux.

II. Kipling.

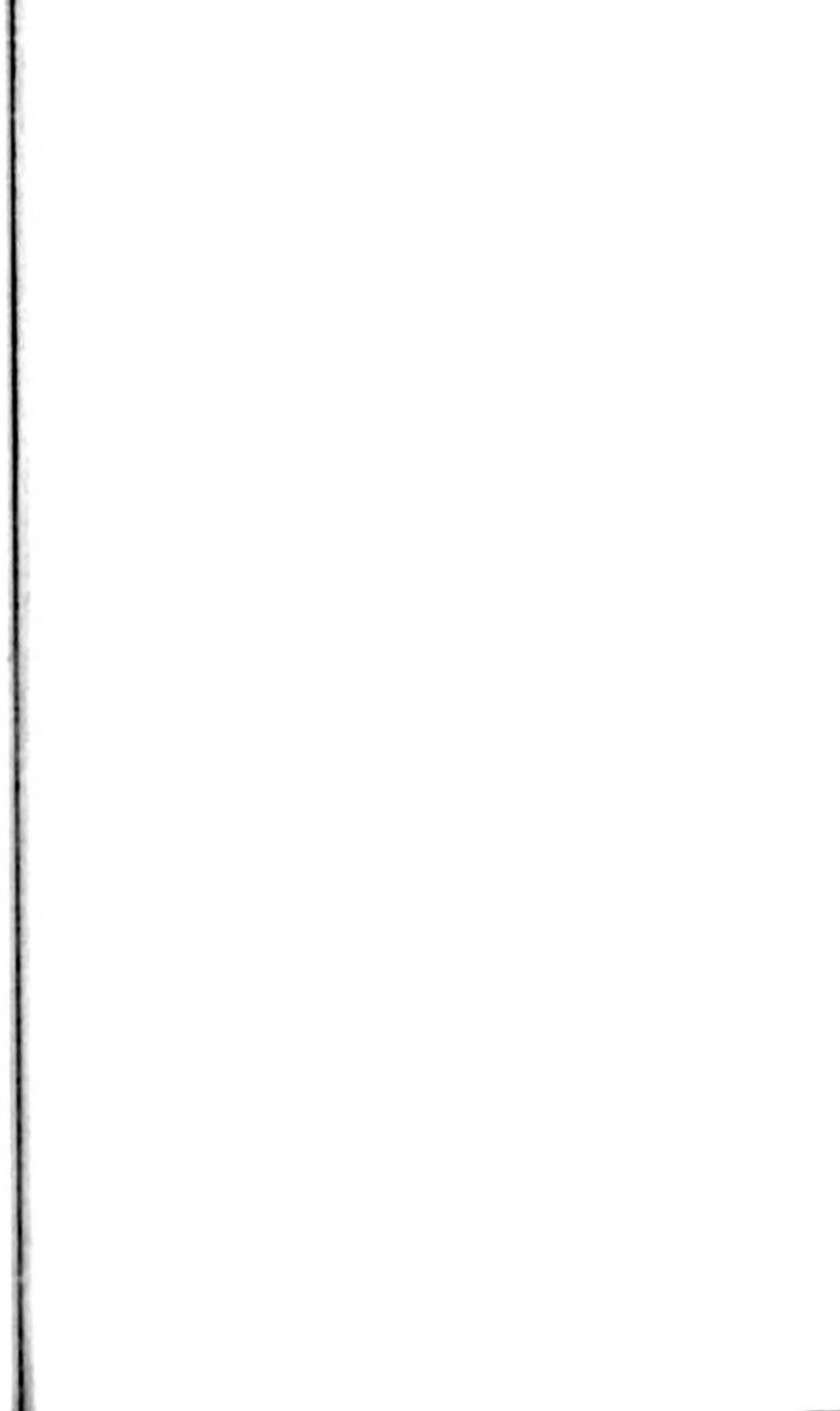
- (1) Kipling and the Fabliau.
- (2) Kipling and the Lai.

Without Benefit of Clergy and *The Brushwood Boy*.

- (3) Kipling and the Mary Legend.

"They": Lai traits, Legend traits, Fabliau traits. Lyrical quality. Significance of Conventional Form. Excellence of Technique, Suggestive Method, Richness of Concrete Detail.

(For *Connla* see Jacobs, *Celtic Fairy Tales*. Kipling's Fabliaux are to be found in *Plain Tales from the Hills* and in *Under the Deodars*. For *Without Benefit of Clergy* see *Life's Handicap*; for *The Brushwood Boy* see *The Day's Work*; for "They" see *Traffics and Discoveries*.)



PART II**THE TRANSITION FROM THE MEDIEVAL TO THE
MODERN SHORT-STORY****XVI. BOCCACCIO**

I. The General Plan of *The Decameron*.

II. The Sources of the Tales.

III. The Condensed Long Stories.

Patient Griselda (X, 10) and *The Pot of Basil* (IV, 5).

IV. The Anecdotes.

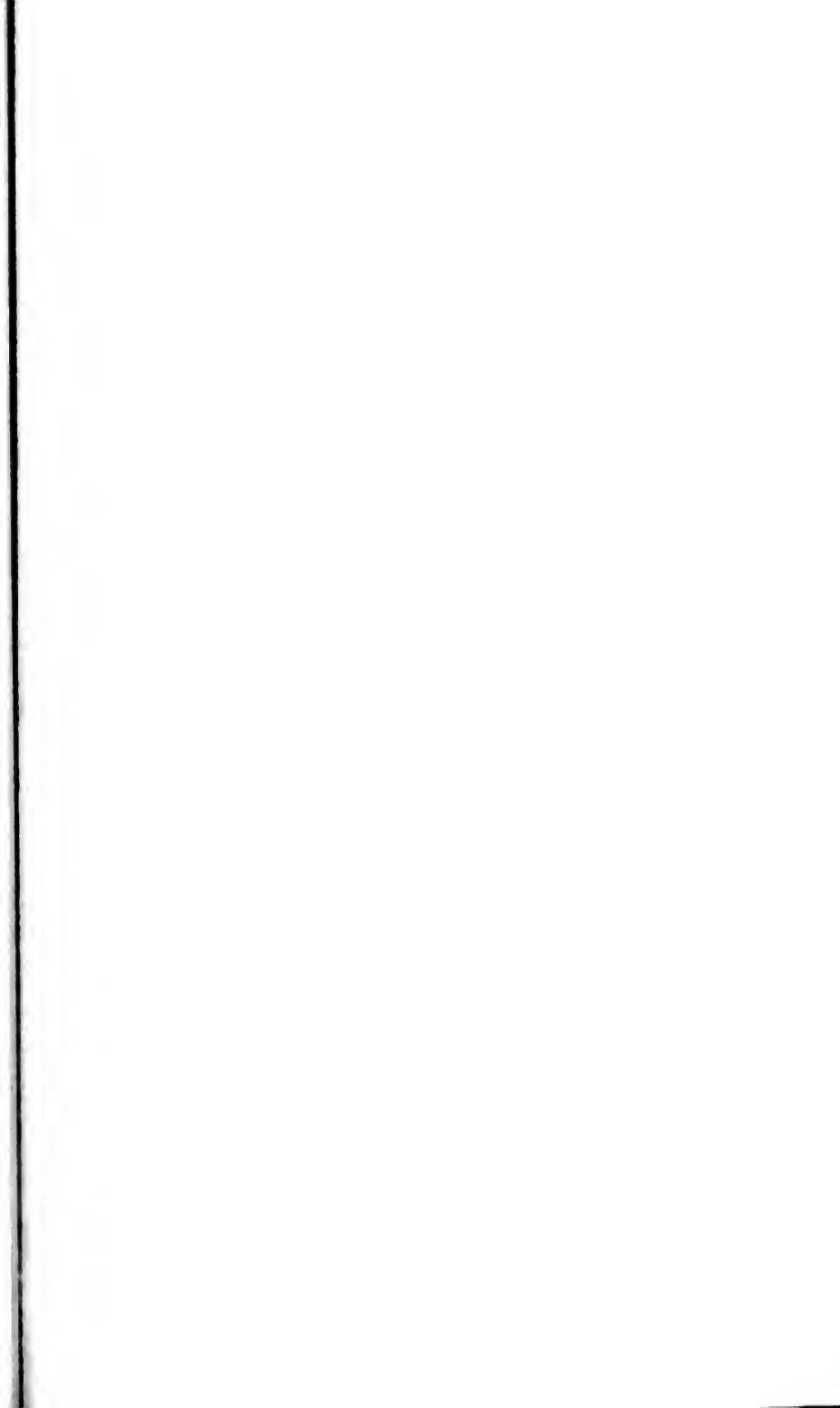
The Wit of the Cook Chichibio (VI, 4).

V. The Short-Stories.

Ruggieri in the Chest (IV, 10).

VI. The Vogue of *The Decameron*.

(Most of the tales discussed in this and in the following lecture are to be found in the *Tales from the Decameron* in Morley's *Universal Library* or in Cassell's *National Library*.)



XVII. BOCCACCIO

- I. Boccaccio as the Originator of the Modern Short-Story.
- II. The Influence of the Fabliaux on *The Decameron*.
The story of *Friar Onion and Gabriel's Wing Feather* (VI, 10).
- III. The Influence of the Exemplum on *The Decameron*.
The story of *Dianora and Ansaldo* (X, 5) compared with Chaucer's *Franklin's Tale*.
- IV. The great influence of *The Decameron*, though on the whole favorable to the development of brief narrative in artistic prose, is not favorable to the development of the Short-Story.

of fabliaux

influence

on the

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of the

short

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artistic

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the

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story



XVIII. THE LITERARY FOLKTALE

I. The Novella after Boccaccio.

The *Hecataméron* of Queen Margaret of Navarre (1558). Emphasis upon Ideal Love.

II. The Literary Folktale.

(1) Straparola, *Tredici Piacevoli Notte* (1550–1554).

(2) Giovanni Basile, *Pentamerone* (1672).

(3) Charles Perrault, *Histoires et Contes du Temps Passé*, or *Tales of Mother Goose* (1676).

(4) After Perrault.

(a) The Fairy Tale.

(b) The Oriental Tale: Galland's Translation of the *Arabian Nights* (1704–1712).

(5) Musäus, *Deutsche Volksmärchen* (1782–1786).

(a) *Melechsala*. (b) *Dumb Love*.

(6) Ludwig Tieck, *Die Elfen* (1811).

(7) E. T. A. Hoffmann, *Das Majorat* (*The Entail*).

(Perrault's *Tales of Mother Goose*: French, in Andrew Lang's edition. See especially *La Belle au Bois Dormante*, or *Sleeping Beauty*.—English, in Warner's *Library of the World's Best Literature*, vol. 19. *Arabian Nights*, any of the tales. Musäus: for *Melechsala* and *Stumme Liebe* (*Dumb Love*) see *Volksmärchen der Deutschen*; or, for an English translation, Carlyle's *German Romance*, vol. 1. Tieck: for *Die Elfen* (*The Elves*) see his *Märchen*, or Carlyle, as above. Hoffmann: for *Das Majorat* (*The Entail*), see his *Sämtliche Werke*, Bd. III, *Nachtstücke*, or Scott, *Essay on the Supernatural in Fictitious Composition*, in *Essays on Chivalry, Romance, and the Drama*, Chandos ed., pp. 293 ff.)



XIX. ADDISON AND THE PERIODICAL ESSAY

I. The Essay.

- (1) Its History—Plato, Plutarch, Montaigne, Bacon.
- (2) Definition—"a Lyric in Prose." Its resemblance to the Short-Story. Its development of Short-Story elements—Plot, Social Settings, Mental States, Motives, Moral Interpretation.

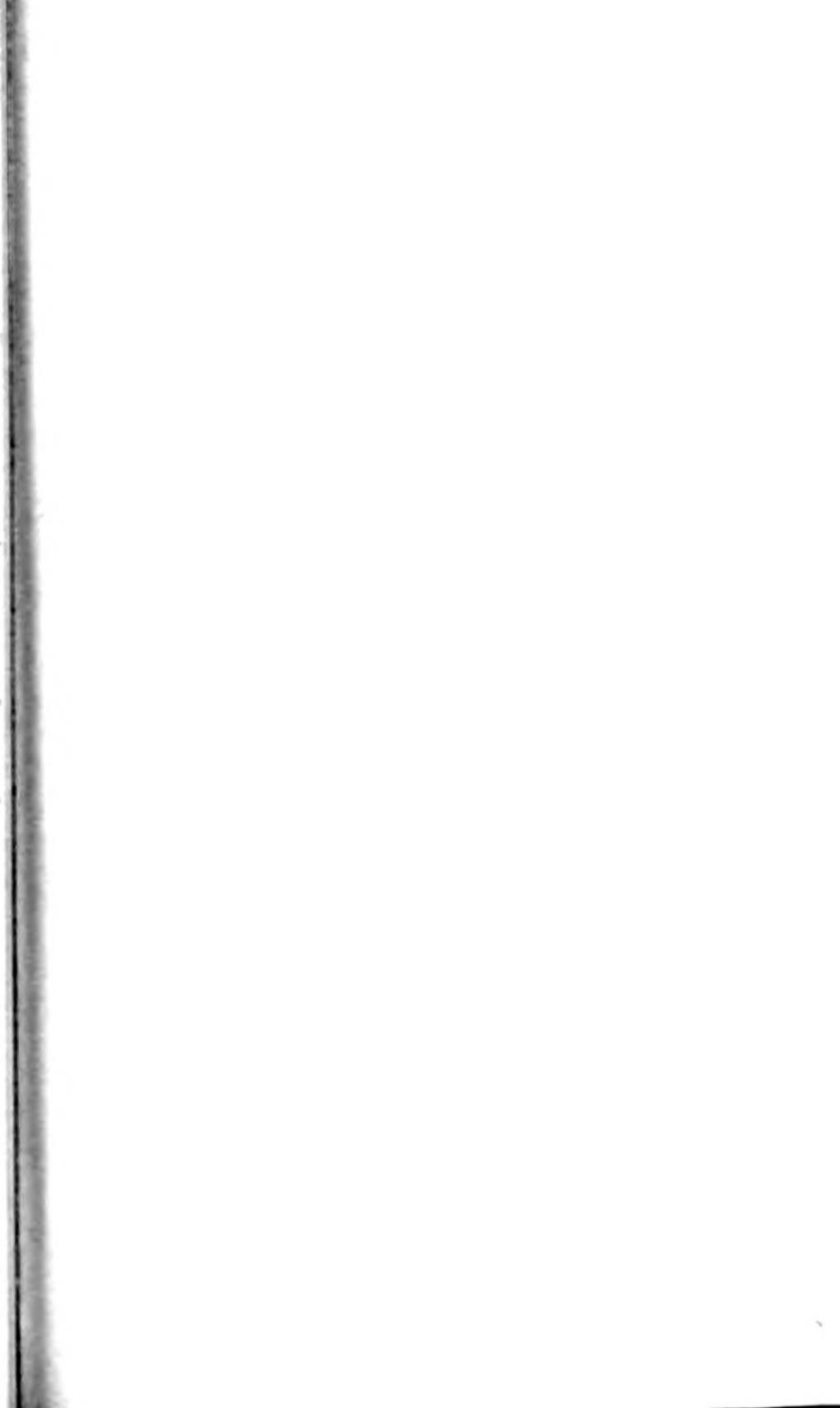
II. The Seventeenth Century "Character."

- (1) Definition.
- (2) History—Theophrastus, Hall, Overbury, Earle, Fuller.
- (3) *The Penurious Man* of Theophrastus.
- (4) The "Character" and the Essay.
 - a) Closely associated.
 - b) The "Character" as an illustration in the Essay. Addison's use of the "Character"—*Sir Roger de Coverly Papers*.

III. The Illustrative Story, "Fable," or Exemplum in the Essay.

- (1) Addison's Theory.
- (2) Anecdote and Moral.
- (3) The Independent Moral Tale—*Theodosius and Constantia*.
- (4) Addison's Use of the Oriental Tale. Moralistic, Philosophic (*The Vision of Mirza*), and Satiric (*The Four Indian Kings*).

(For the "Character," see Morley, *Character-Writings of the Seventeenth Century*, especially pp. 35-39. For typical Addisonian tales see *The Spectator*, nos. 2, 512, 202, 164, 535, 159, 50.)



XX. THE MORAL TALE AFTER ADDISON

I. The Transition from the Essay to the Novel.

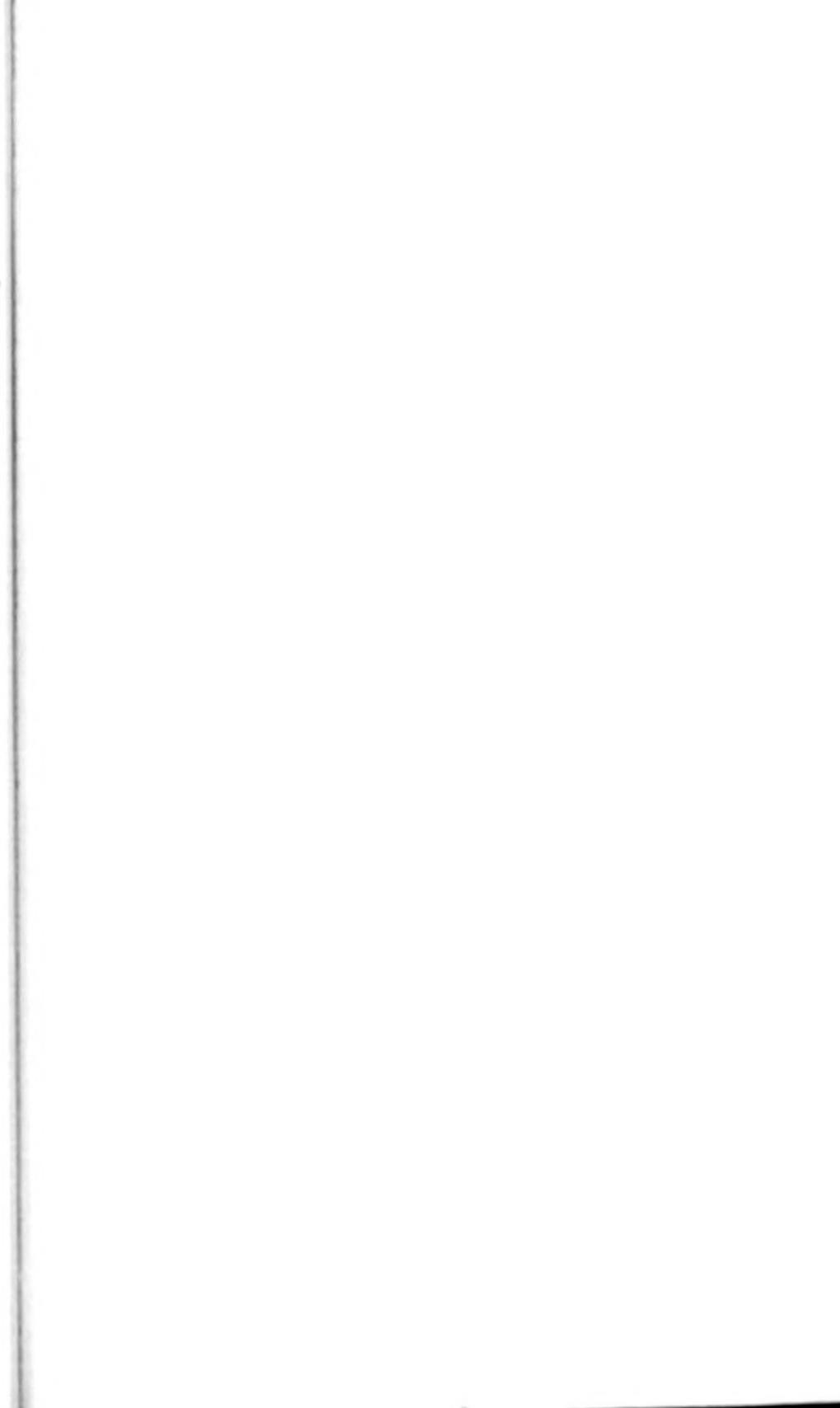
- (1) Addison; Richardson's *Pamela* and *Clarissa Harlowe*; Fielding's *Tom Jones*.
- (2) Johnson's *Rambler*, *Idler*, and *Rasselas*.
- (3) Goldsmith's *Bee*, *Citizen of the World*, and *Vicar of Wakefield*.

II. Marie Edgeworth's *Prussian Vase*, *Murad the Unlucky*, *The Lottery*,
The Limerick Gloves, and *The Grateful Negro*.

III. Leigh Hunt.

- (1) Character and Work in General.
- (2) Sources and Theory of Fiction.
- (3) His *Tale for a Chimney Corner*.

(Dr. Johnson's *Rasselas*; Goldsmith's *Vicar of Wakefield*; Maria Edgeworth: for *The Prussian Vase*, *Murad the Unlucky*, *The Lottery*, *The Limerick Gloves*, and *The Faithful Negro*, see the *Moral Tales*, *Works*, vols. 1 and 2. For Leigh Hunt's *Tale for a Chimney Corner* see *The Indicator* for 15 December, 1819.)



XXI. VOLTAIRE AND THE PHILOSOPHIC TALE

I. Voltaire.

Greatness; Influence; Life. His Tales: their relations with Oriental Material, with the Periodical Essay, and with Medieval Literature.

II. *Zadig* (1748).III. *Candide* (1759).IV. *Jeannot and Colin* (1764).V. *L'Ingénu* (*The Huron*) (1767).

VI. The Significance of the Moral Tale.

(For *Zadig*, *Jeannot and Colin*, and *L'Ingénu* (*The Huron*), see *Oeuvres*, 1819, vol. XXXIX, or 1784, vol. 44; for English translations, *Works*, vols. 2 and 3.)



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(The nature of imitation.)

(2) The Romantic Movement.

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(b) Emphasizes the Individual.

(c) Develops Sense of Wonder and Mystery.

(d) Finds these Qualities in the Middle Ages.

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(For the tales discussed see Irving's *Sketch Book*.)



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III. Irving's Treatment of this Story.

IV. Irving's Additions to this Story.

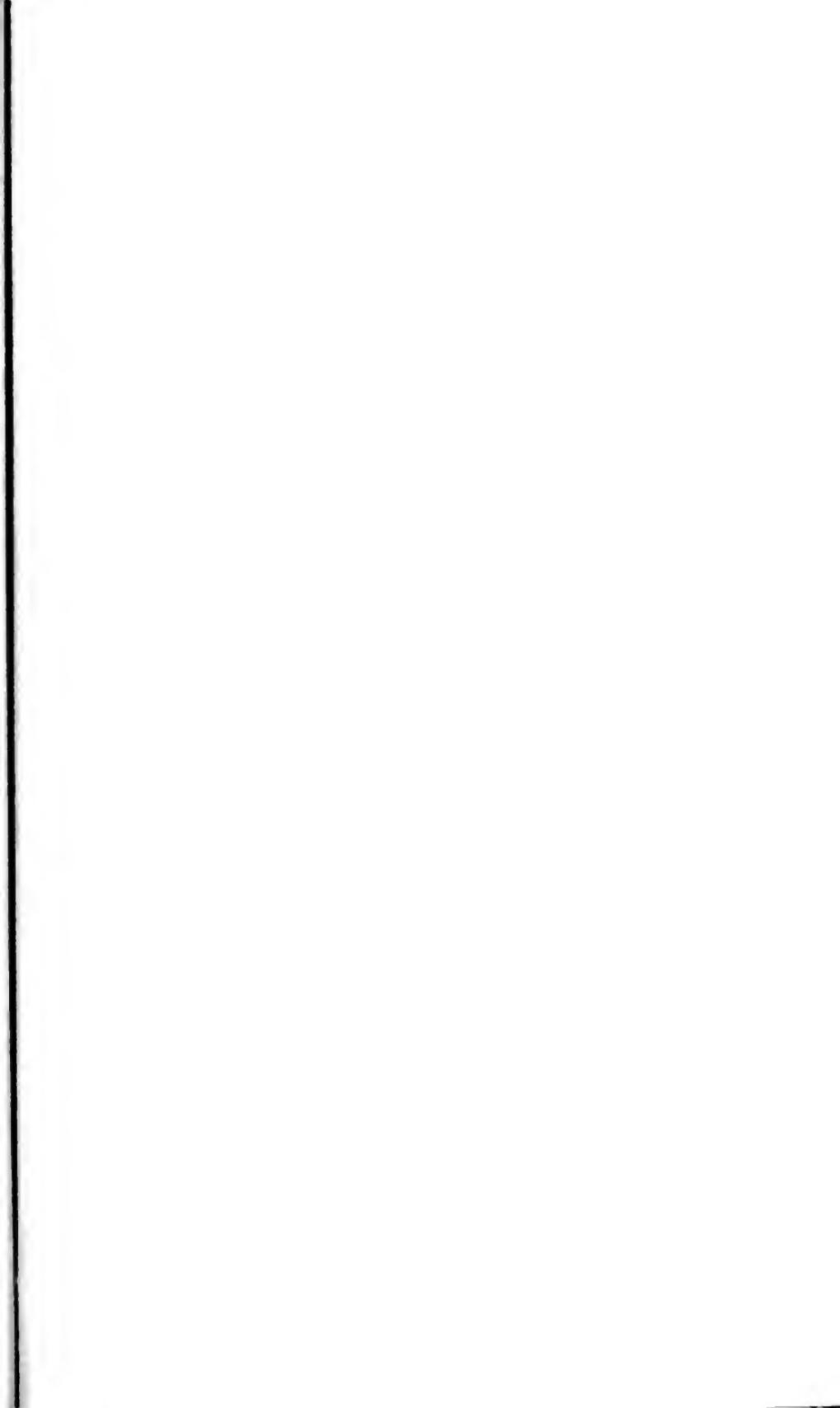
Character and Settings.

V. The Plot of *Rip van Winkle* essentially a Short-Story Plot.

VI. Moral Significance.

VII. Conclusion.

(For *Rip van Winkle* see *The Sketch Book*. For the English translation
of *The Goatherd of Sittendorf* see T. Roscoe, *German Novelists*, vol. II.)



XXIV. NODIER

I. The Significance of Goethe's *Die Leiden des Jungen Werthers* (*The Sorrows of Werther*). (1774).

II. *La Filleule du Seigneur* (1806).

III. *La Combe à l'Homme Mort* (*Dead Man's Valley*) (1841)

A typical example of the art of the Short-Story. (*Dramatis Personae*: Toussaint Oudard, blacksmith; Dame Huberte, his mother; Panerace Chonquet, a learned doctor; Colas Papelin, clerk and groom; Odilon the Recluse; Tiphaine, Oudard's father; Village Girls and Workmen.)

IV. Various Tales.

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(2) *Trilby* (1822), and the Influence of Scott.

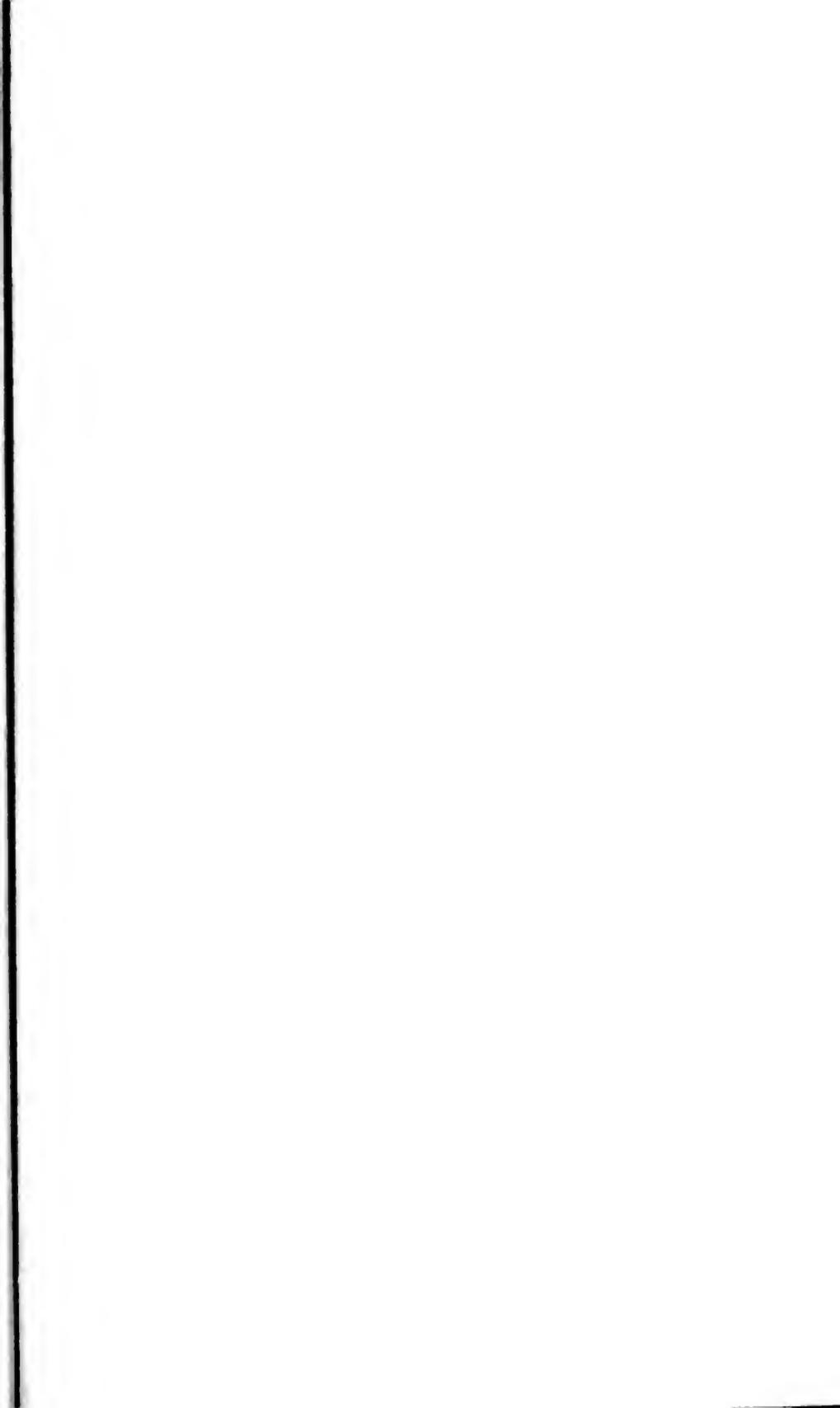
(3) *La Neuvaine de la Chandeleur* (1839), and *The Brushwood Boy*.

(4) *The Legend of Sister Beatrice* (1838), a Conte Dévot.

(5) *Treasure of the Beans and Flower of the Peas* (1832), a Märchen.

V. Nodier's Theory of Ideal Love.

(For *La Filleule du Seigneur*, *La Combe à l'Homme Mort*, and *Béatrix*, see *Contes de la Veillée*; for *La Neuvaine de la Chandeleur* see *Oeuvres*, vol. 27; for *Trésor des Fées* see *Contes Fantastiques*. Nodier is not accessible in English translations.)



XXV. MERIMEE

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- (a) Translations from Pushkin. *The Bohemians* and *Carmen* and *Arsène Guillot*. *La Dame de Pique* (*The Queen of Spades*).
- (b) The Essay on Gogol and Mérimée's Literary Theory. His *Carmen* and *Colomba*.

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(For *Matco Falcone* and *L'Enlèvement de la Redoute* see *Mosaïque*; for *La Vénus d'Ille* see *Colomba*. For English translations of all three see *French Novels of the Nineteenth Century*, vol. III.)



XXVI. BALZAC

I. Balzac as a Novelist.

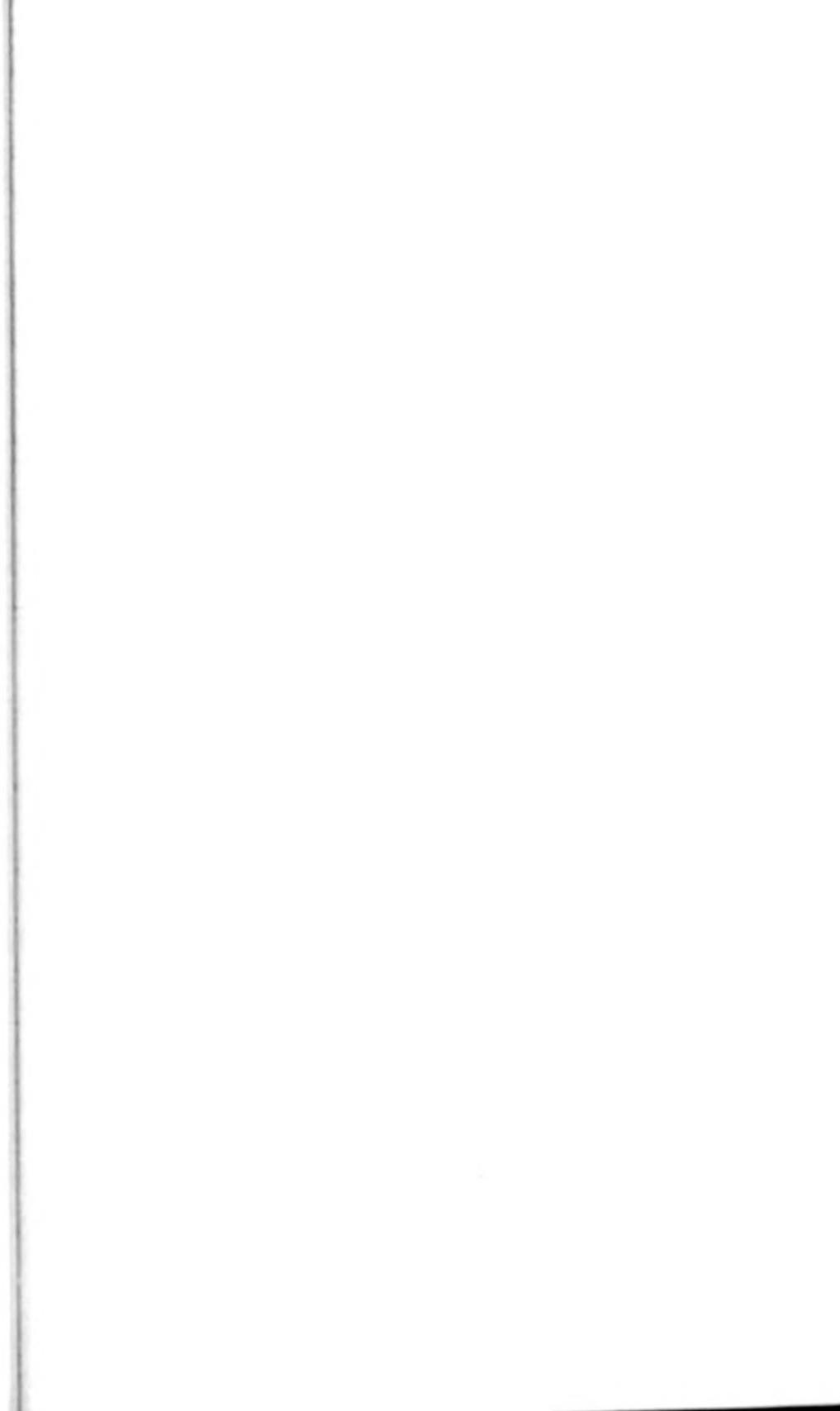
II. Balzac as a Writer of Short-Stories.

- (1) *The Contes Drolatiques* (1830-1834).
- (2) *An Episode under the Terror* (1830).
- (3) *A Passion in the Desert* (1830).
- (4) *The Conscription* (*Le Réquisitionnaire*) (1831).
- (5) *La Grande Bretèche* (1832).
- (6) *A Seashore Drama* (1835).

III. Balzac's Short-Story Technique.

The Seven elements.

(For *La Grande Bretèche* see *Oeuvres*, vol. IV, pp. 562 ff; for *Un Episode sous la Terreur* and *Une Passion dans la Désert* see *Oeuvres*, vol. XII; for *Un Drame au Bord de la Mer* and *Le Réquisitionnaire* see *Oeuvres*, vol. XVI. English: for *La Grande Bretèche* see *Fame and Sorrow*; for the other stories see *Shorter Stories from Balzac*, and Warner, *Library of the World's Best Literature*, vol. III.)



XXVII. HAWTHORNE

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II. *Wakefield* and Hawthorne's Method of Composition; his interest in Character, Motives, and Moral Significance.III. *The White Old Maid*, a "Suggested" Short-Story.IV. *The Ambitious Guest*, a consistent elaboration, or "incarnation of the idea."

V. The Question of Local Color.

(In *Twice Told Tales*: *The Minister's Black Veil*, *Wakefield*, *The Vision of the Fountain*, *The Ambitious Guest*, *The White Old Maid*. In *Mosses from an Old Manse*: *Feathertop*. In *The Snow Image*, etc.: *The Snow Image*, *The Great Stone Face*, *The Wives of the Dead*.)

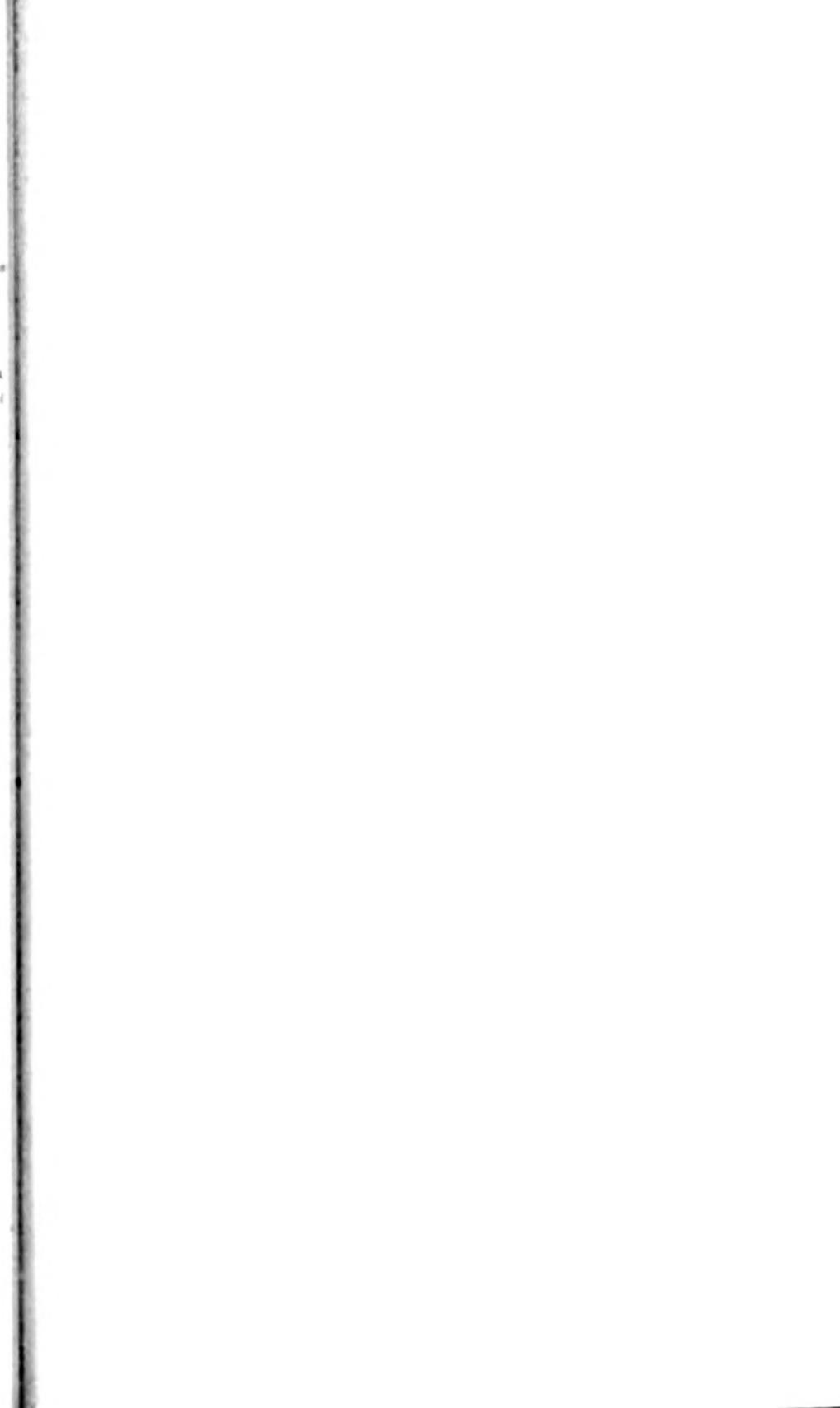


XXVIII. POE

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II. Theory and Practice in *The Fall of the House of Usher*.

(*Romances of Death: The Fall of the House of Usher, Berenice, Ligeia.*
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 - (1) The Oriental Tale of *The Lost Camel*.
 - (2) Incidents in Voltaire's *Zadig*.
 - (3) *Zadig* and Poe's Dupin (in *The Murders in the Rue Morgue*).
 - (4) Balzac's *Splendeurs et Misères des Courtesanes* and *Une Ténèbreuse Affaire*.
- II. Poe's Detective Stories or *Tales of Ratioeination*.
 - (1) *The Gold-Bug*.
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 - (4) *The Purloined Letter*.
- III. Conan Doyle and Poe: *The Speekled Band*.

(Poe's Detective Stories are all to be found in the "Tales of Ratioeination" (*Works*, vol. III). For Doyle's *The Speekled Band* see Dawson, *The Great English Short-Story Writers*, vol. II).



XXX. BRET HARTE

I. His Life.

II. His Theory of the Short-Story.

The Rise of the American Short-Story. Cornhill Magazine, July, 1899.

III. His Humor.

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V. Literary Ancestors.

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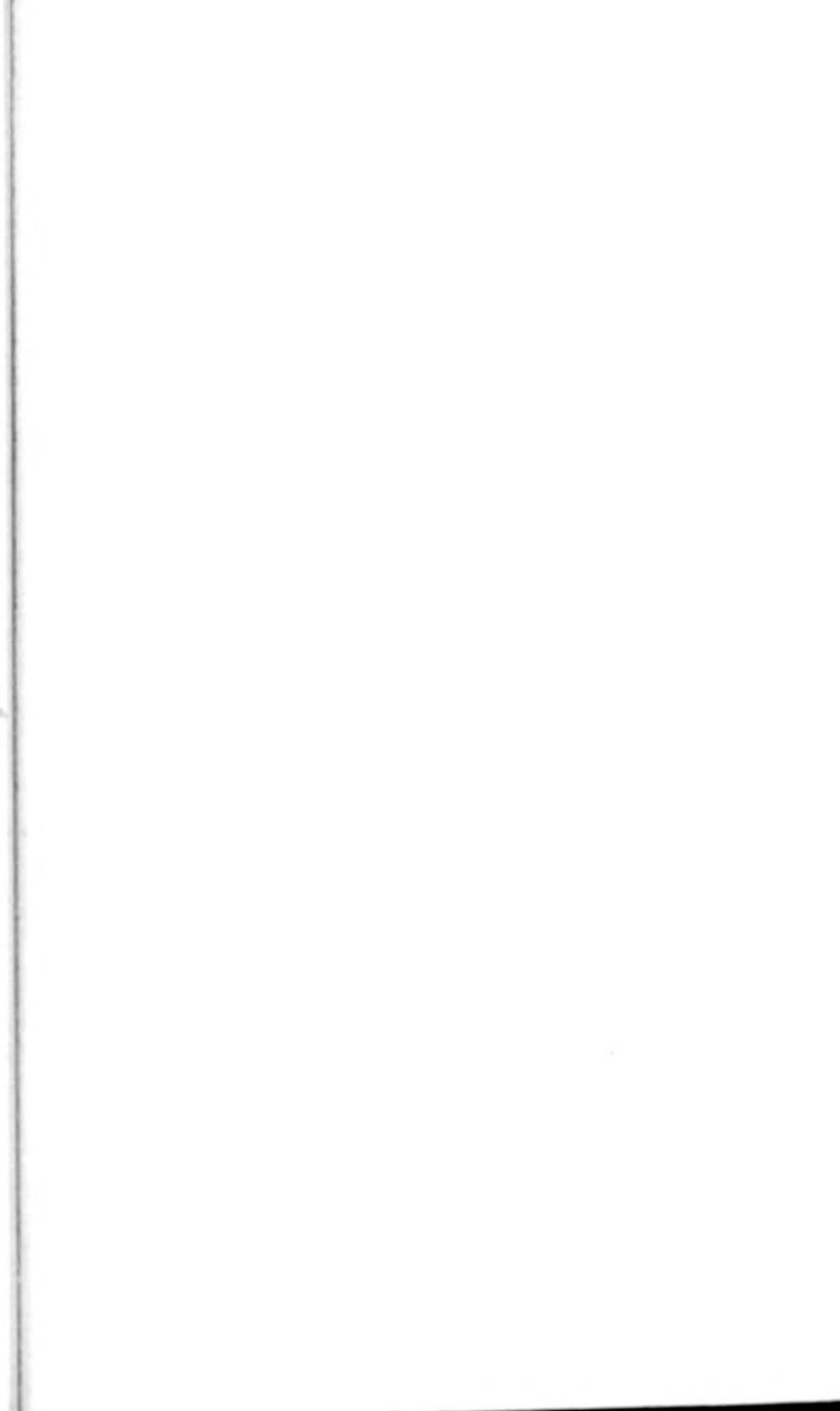
(Harte's Style.)

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(The tales discussed are all to be found in *The Luck of Roaring Camp, Works*, vol. I.)



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- (1) *Les Trois Messes Basses* (*The Three Low Masses*).
- (2) *L'Elixir du Père Gaucher*.
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- (2) Short-Stories of Event.
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(*Lettres de Mon Moulin*: *La Diligence de Beaueaire*, *La Chèvre de M. Seguin*, *Les Etoiles*, *L'Arlésienne*, *Le Curé de Cucugnan*, *Le Sous-Préfet aux Champs*, *Les Deux Auberges*. English: *Letters from My Mill*: *The Beaueaire Diligence*, *The Goat of M. Seguin*, *The Stars*, *The Arlésienne*, *The Curé of Cucugnan*, *The Sub-Prefect in the Fields*, *The Two Inns*. *Contes du Lundi*: *La Dernière Classe*, *Le Siège de Berlin*.)

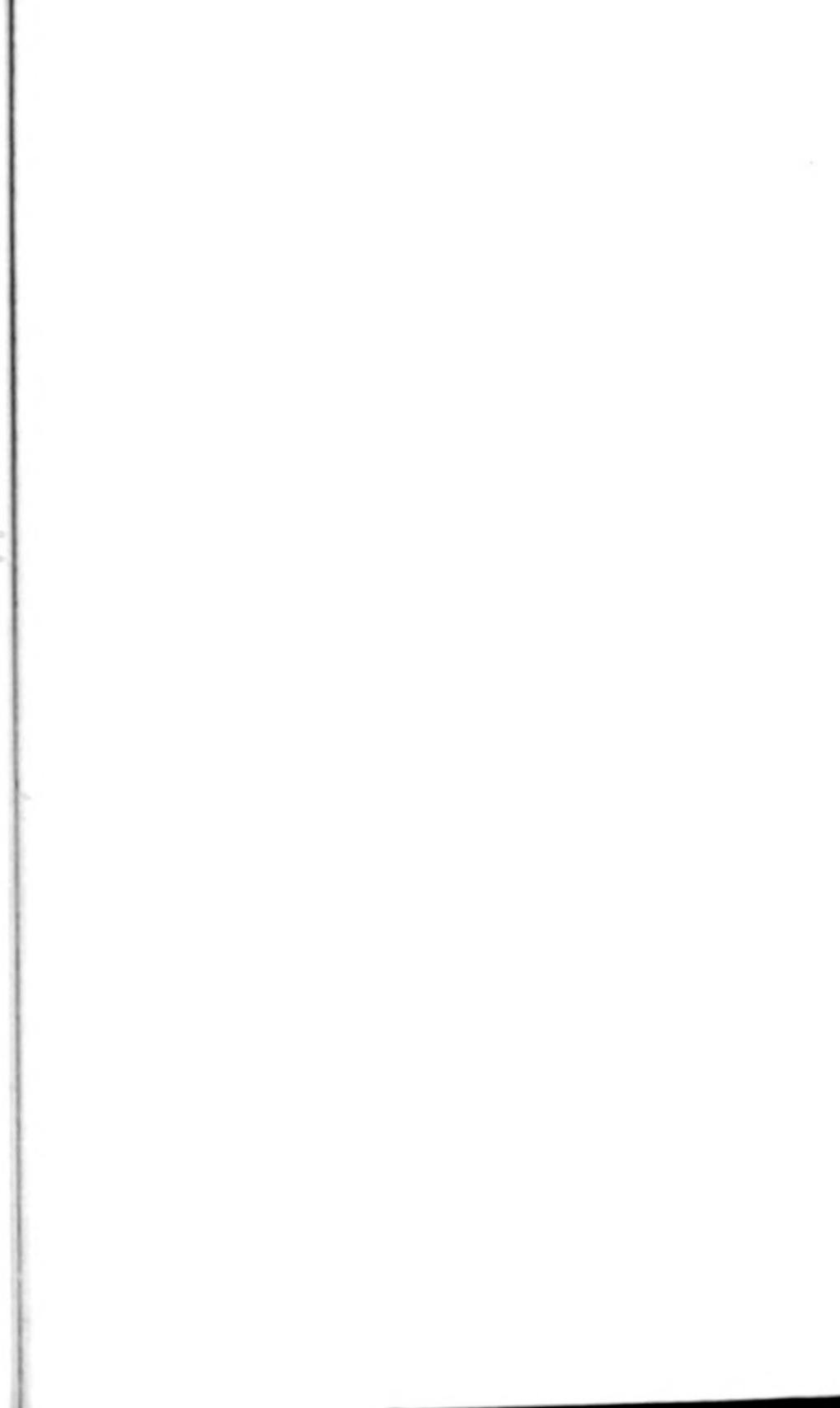


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- II. Literary Apprenticeship.
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- V. Moral Purpose.
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(In *The Merry Men*; *Will o' the Mill*, *Markheim*. In *New Arabian Nights*; *A Lodging for the Night*, *The Sire de Maléroit's Door*, *The Suicide Club*. *Island Nights' Entertainments*; *The Isle of Voices*.)



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- (2) Maupassant's Life.
- (3) His Special Training by Flaubert.

(The tales discussed may be found, in English translations, in *The Odd Number.*)



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- (3) The Private Soldier (Mulvaney's self-portrait in *The Courting of Dinah Shadd*).
- (4) The Child (*Baa Baa Black Sheep, Wee Willie Winkie*, etc.)

(For *At the End of the Passage* and *The Courting of Dinah Shadd* see *Life's Handicap*. For *The Conversion of Aurelian McGoggin, Thrown Away, Only a Subaltern, Three and—an Extra, and The Rescue of Pluffles* see *Plain Tales from the Hills*. For the Child Stories see *Wee Willie Winkie*.)



XXXV. KIPLING

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The Phantom Rickshaw, The Return of Imray, The Mark of the Beast
(compared with S. Carleton's *The Lame Priest.*)

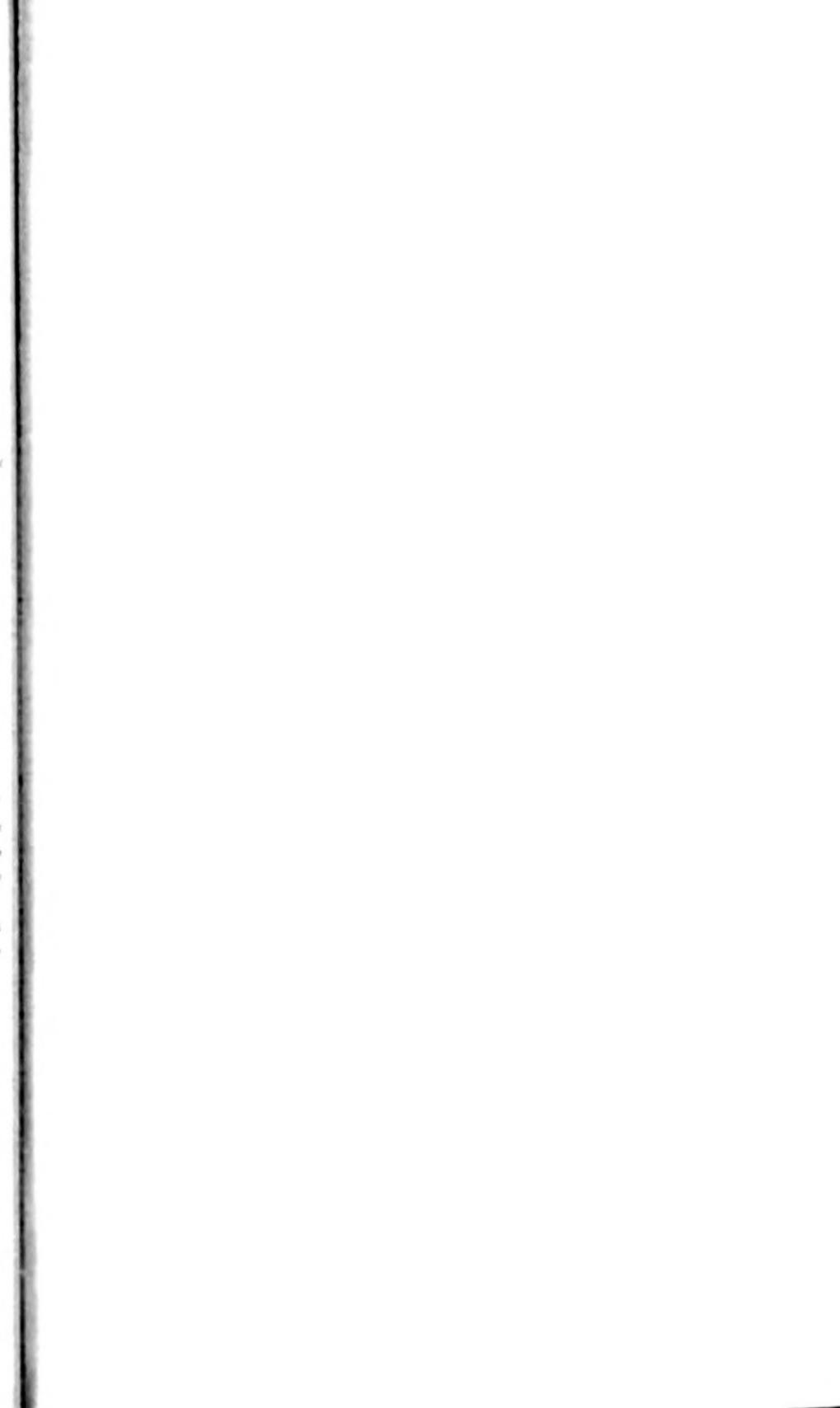
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- (1) Their cynicism: *Wressley of the Foreign Office, In Error.*
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(For *Lispeth, Wressley, In Error, Beyond the Pale, The Madness of Private Ortheris*, and *The Conversion* see *Plain Tales*. For *Dray Wara Yow Dee* see *In Black and White*. For *The Drums of the Fore and Aft* see *Wee Willie Winkie*. For *The Strange Ride of Marrowbie Jukes* see *The Phantom Rickshaw*. For *In the Matter of a Private* see *Soldiers Three*. For *The Return of Imray, The Mark of the Beast, The Man Who Was*, and *At the End of the Passage* see *Life's Handicap*. For *the Lame Priest* see *The Atlantic Monthly*, vol. 88.)



XXXVI. KIPLING

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- (1) The Use of the First Person.
- (2) The Frame-Situations of the Soldier Stories.
 - (a) Kipling and Chaucer: *The Three Musketeers*, etc.
 - (b) Analysis of *The Incarnation of Krishna Mulvaney*.
- (3) Dramatic and Impersonal Methods.
The Story of the Gadsbys, *The Hill of Illusion*.
- (4) Recurrent Characters.

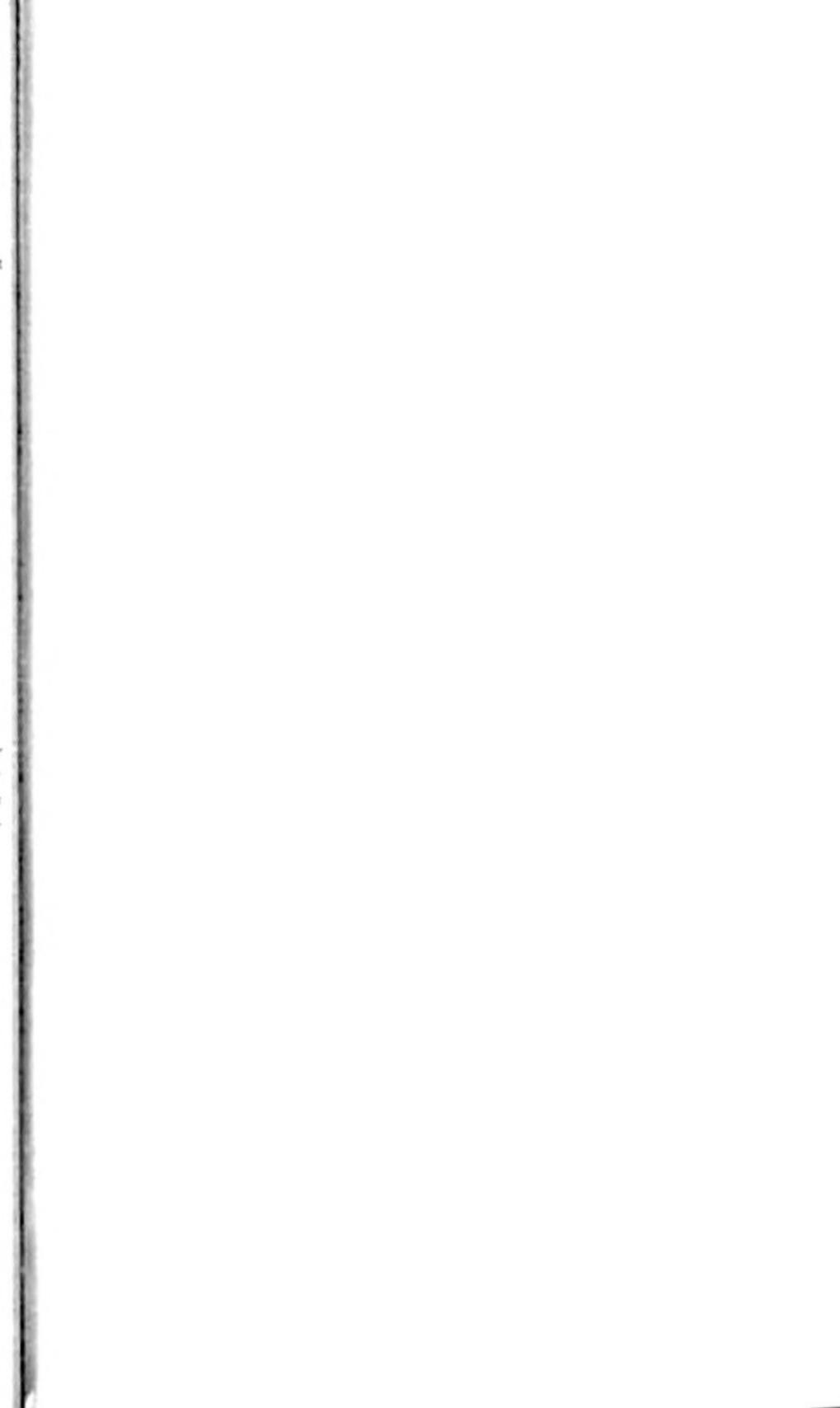
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- (1) Anecdotes: *The Lang Men o' Larut*, *Little Tobrah*.
- (2) Condensed Long Stories: *Lispeth*.
- (3) Short-Stories: *Without Benefit of Clergy*.
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The Respectable vs. the Non-Respectable.

(For the Soldier Stories see the collection called *Soldiers Three*. For *The Three Musketeers* and *Lispeth* see *Plain Tales*. For *The Incarnation of Krishna Mulvaney*, *The Lang Men o' Larut*, *Little Tobrah*, and *Without Benefit of Clergy* see *Life's Handicap*. For *The Hill of Illusion* see *Under the Deodars*.)



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II. The Transition.

(1) *Many Inventions.*

- (a) Stories which look backward.
- (b) Stories which look in both directions.
- (c) Stories which look forward.

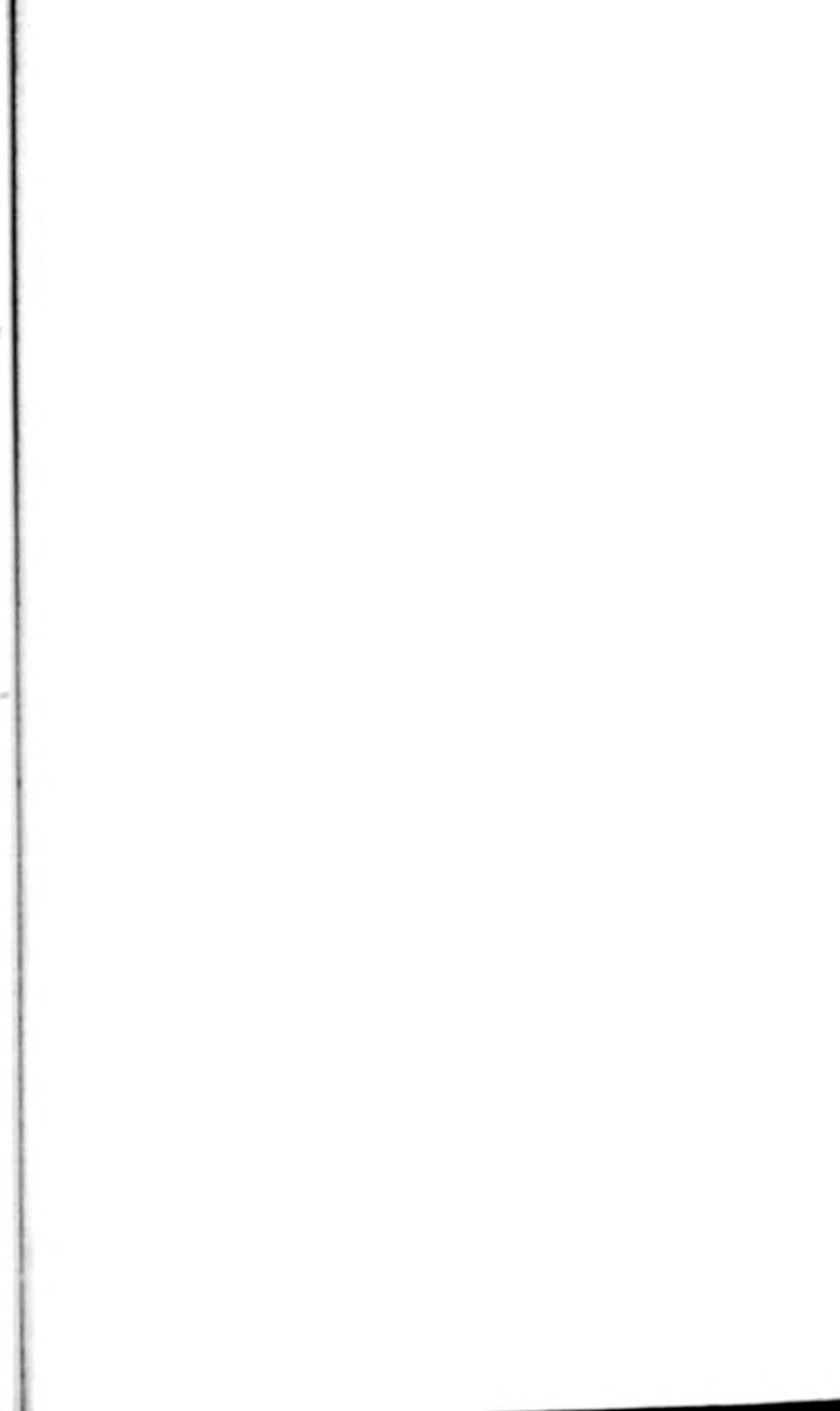
In the Rukh, the first of the Jungle Stories.

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- (a) The History of Mowgli.
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XXXIX. KIPLING

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(3) Types of Didaetic Story.

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II. Internal Structure.

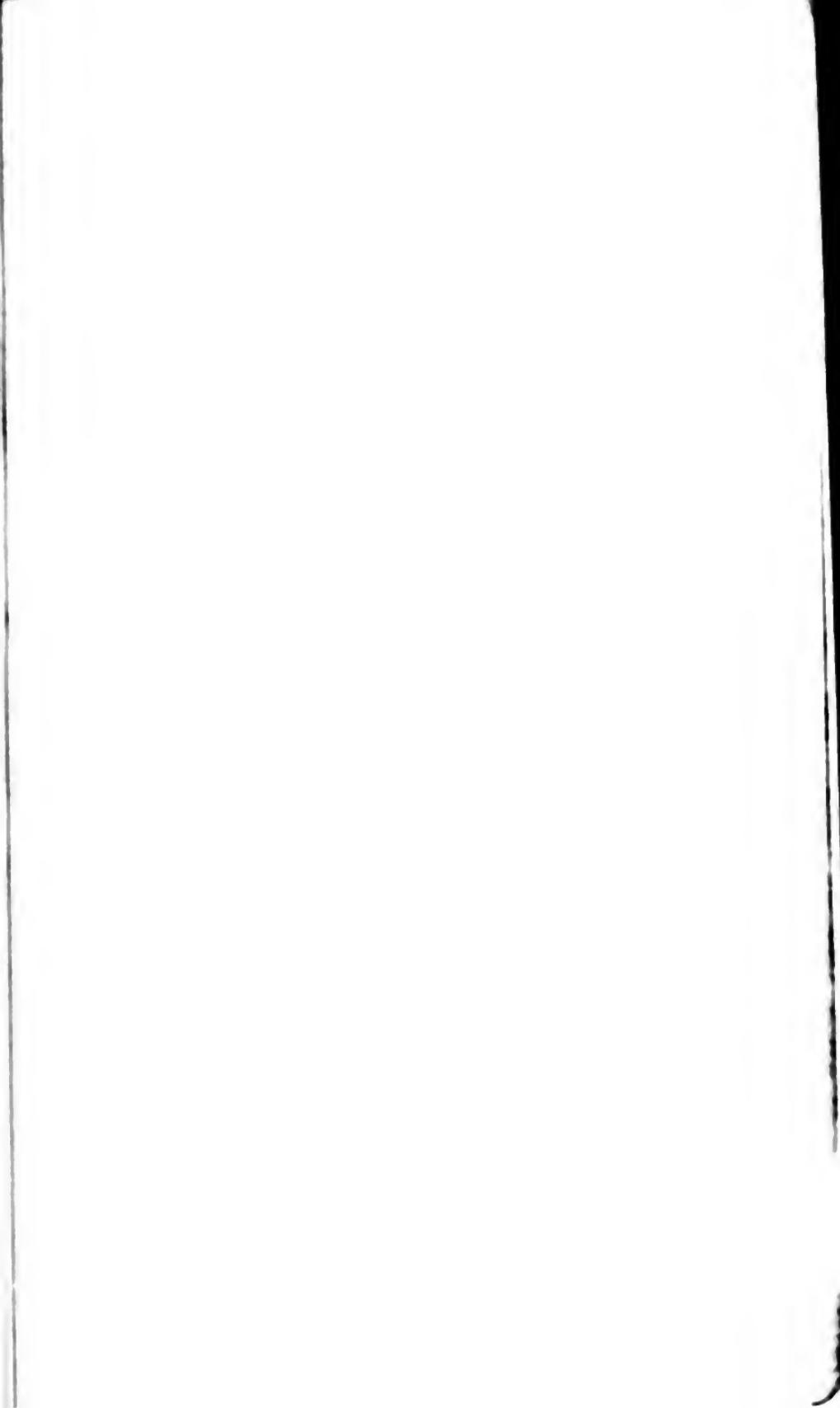
III. Moral Significance.

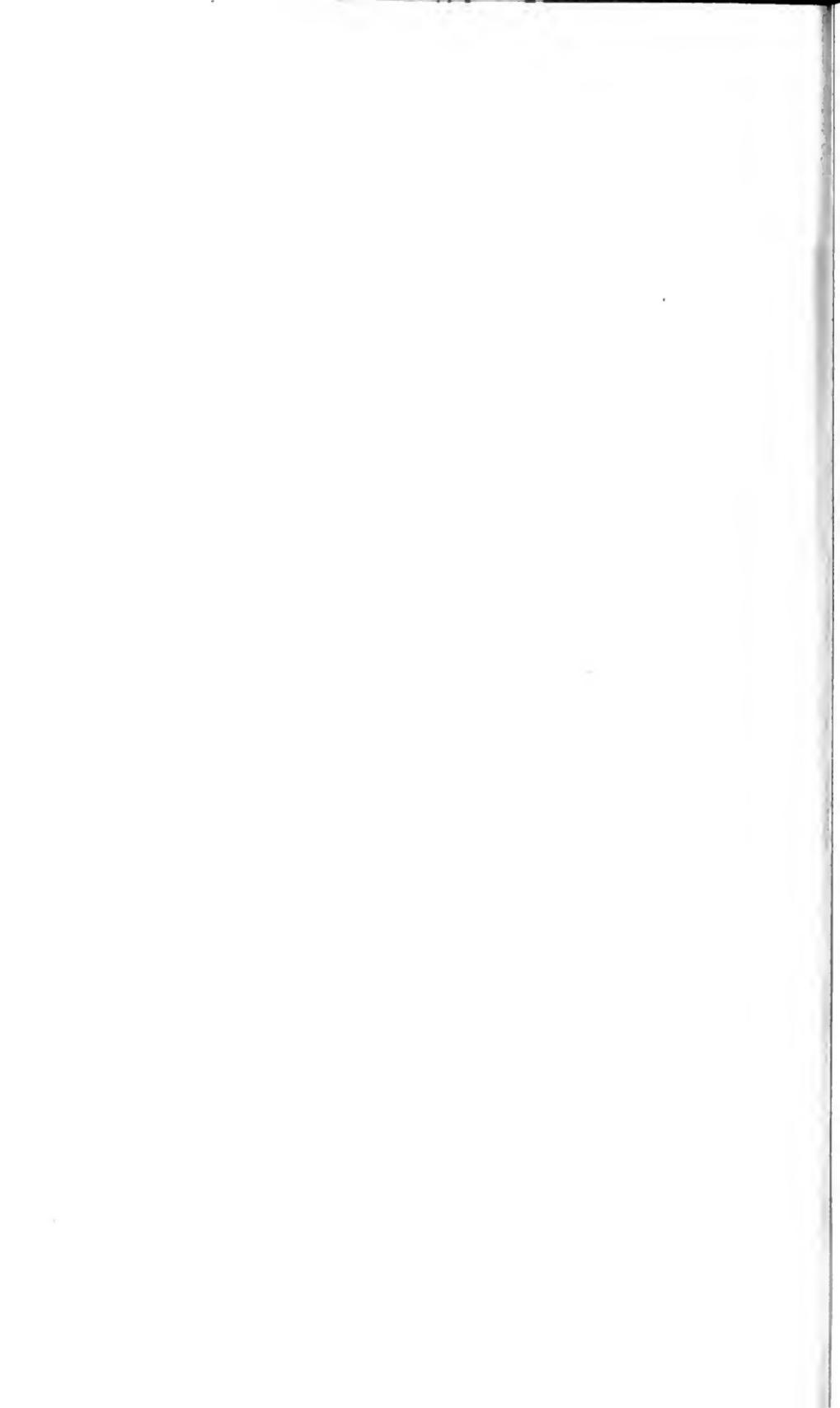
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- I. The Modern Short-Story, Boeceaccio to Kipling.
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- III. The Primitive and Medieval Types persist in Modern Literature.
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- V. Suggestive Comparisons and Contrasts.
- VI. The Dependence of Authors upon Their Predecessors.
- VII. Increase in Sympathetic Understanding the Justification of the Study of the Development of a Literary Type.





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